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THE AMERICAN MAGAZINE OF ART



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THE
AMERICAN MAGAZINE OF ART
VOLUME XXIII JULY, 1931 NUMBER 1

THE TWENTY-SECOND ANNUAL CONVENTION THE AMERICAN FEDERATION OF ARTS

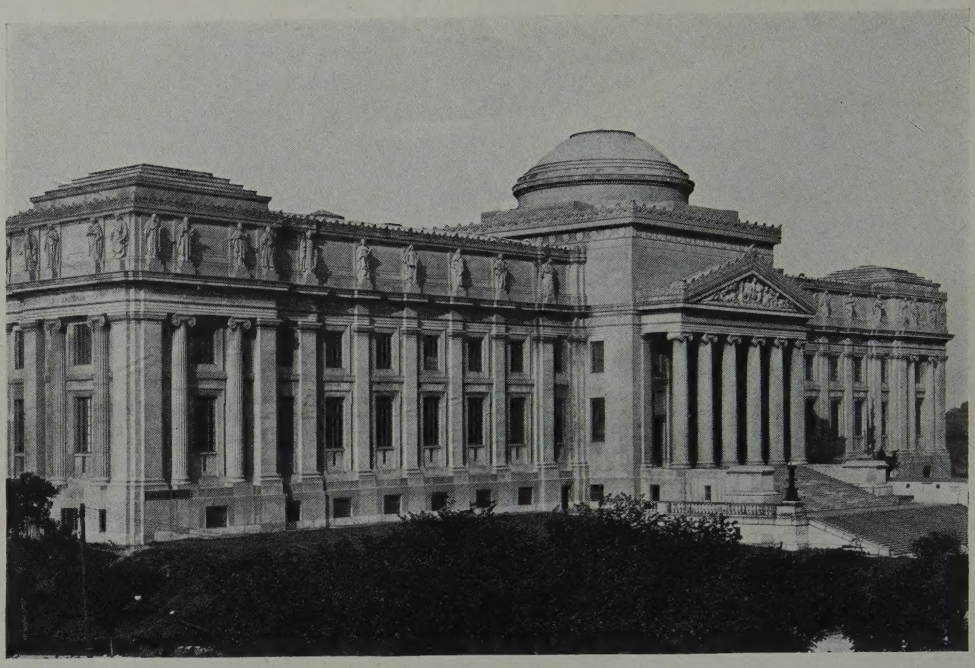
BROOKLYN, NEW YORK, MAY 18, 19, 20, 1931

THE Twenty-Second Annual Convention of the American Federation of Arts, which was held in the Brooklyn Museum on May 18th, 19th and 20th, opened with a note of sadness owing to the recent death of Robert W. de Forest, who during his long presidency presided over so many of these meetings. Immediately following the address of welcome by William Henry Fox, Director of the Brooklyn Museum, Dr. John H. Finley, Associate Editor of the *New York Times* and lifelong friend of Mr. de Forest, paid beautiful tribute to him not merely as benefactor, art lover and patron but as a man, likening him to one of the trees in his beloved forest, which the spirit of the forest remodelled, shaped, strung, tuned, lighted as a life-tower and at last perfected in angelic shape, to sob, sing, design and build. This man of the forest came to dwell in the stone forest of man's making called the city, and through his service hallowed it for his fellowmen. "Mr. de Forest had been," he said, "in a sense a master forester, making the city a better place in which for men to live, better dwellings, wider appreciation and enjoyment of man's art, securing a richer and more abundant life in all." "The forest still reaches out," he said, using James Lane Allen's words, "twines itself around our deepest spiritual truths, and takes part in our ceremonies of joy and sorrow. Our prayers take place in stones shaped into cathedrals, and the supreme figure of life is a tree planted by the river of life, whose leaf does not wither for the shade is eternal, and whose branches are cast in imperishable forms." Thus, he suggested, we shall have in truth Robert de Forest, our one-time friend and leader, always with us.

Following this beautiful tribute by Dr. Finley, a formal resolution was presented by the Secretary and adopted in silence by a rising vote.

Welcome by Mr. Fox

Mr. Fox in his opening remarks said of the American Federation of Arts: "You are engaged in a great work of propaganda, of bringing the gospel of art to a people that need it; you are going to add something to the national character which it lacks at the present time, and put into the fabric of the American people something different, something new—a sensitive appreciation of that which is gracious and well ordered in all relations of life." He called attention to the fact that the Brooklyn Museum and other institutions are working along similar lines as "blood brothers," each functioning in its own way and yet all animated by a common noble purpose—certainly a most gracious welcome.



EXTERIOR OF THE BROOKLYN MUSEUM

The remainder of the programme Monday morning was given over to reports—reports so vital, varied and full of incident that each seemed to supplement the other and to promote rather than exhaust interest.

Following the regular reports of the Treasurer and Secretary, Prof. Paul H. Grummann, in charge of the Western Office, told of extension work in his mid-west territory, and the success of the Regional Conference in Kansas City, making apt suggestions for further development.

Edward B. Rowan reported engagingly of the Cedar Rapids Experiment, telling in his own delightful fashion of the growth of interest in art not only in Cedar Rapids but throughout the State of Iowa, and of the unique methods used to correlate and permanently establish this interest.

Allen Eaton, who for many years has arranged for the American Federation of Arts exhibitions of colored reproductions of works by old and modern masters, reported on this activity with special reference to prints on view at the time in the Brooklyn Museum.

The success of the series of Industrial Art Exhibitions, the third of which is approaching its conclusion, was outlined by Miss Helen Plumb, Associate in Industrial Arts, who with Mr. Richard F. Bach is chiefly responsible not only for their assemblage but their success.

Count René d'Harnoncourt, in charge of the Mexican Exhibition, told how it came into existence, where it had been shown, the number who had attended and the extraordinary interest that it had aroused, as well as of the extension of the circuit for an additional eleven months through the courtesy of the Mexican Government and the cooperation of the Carnegie Corporation.

A brief report of the activities of the Paris Chapter of the American Federation of Arts, which is independently incorporated, was prepared by Mrs. Walter P. McTeigue, its president, and, in her absence, read by the Secretary.

The President Advocates Leadership

The president, Mr. Whiting, reserved his report until the last, and in it the session reached its climax. In announc-

ing a bequest of $10,000 from Mr. de Forest, an unrestricted legacy, he called attention to the fact that up to the present time Mr. de Forest had not only given generously of himself, his time, his thought and his consideration but had almost been its chief benefactor, his gifts of money aggregating approximately $21,000 in addition to the present bequest. With this exception, Mr. Whiting said that for some reason the Federation seemed not to have caught the imagination of people of means as being a service to which it was worth contributing liberally. This he hoped to see changed. The Federation, he said, must assume a definite position of leadership, it must not depend for financial aid upon foundations, it must not be content to follow others. But to do this its members must accept the responsibility; all must not be left to the officers or the directors or the Washington office. He pointed out that this reaching out and assuming of leadership was indicated by the fact, not only of accomplishment during the past year, but of an extension of its activities; for example, initiation of three important conferences during the past year on education, the result of which has been an evidence of a new realization among secondary schools of the importance of art in education. One of the things we want to do, he said, is to go into preparatory schools—to take them exhibitions, to bring to the boys and girls of these schools a recognition of the fact that a knowledge and love of art must be absorbed into their lives if they are going to be cultured men and women and civic leaders. Mr. Whiting announced that there is no one state in the Union which is not contributing through membership or subscription to The American Federation of Arts, but also that this contribution in some instances is exceedingly small. And he gave fair warning that he was looking to every chapter and each individual to help him in increasing this contribution, thus enlarging the host of those interested. "If art means anything at all," he said, "it means that we must all of us get back of the Federation and make it the means that will help to bring a consciousness of the significance of art into the lives of every man, woman and child in this country." "It is my absolute belief," he declared, "that every town and city that has from one to ten sustaining members of the Federation, has in that group those who are going to more enthusiastically and ardently help the art development of their own community." Over forty such members have been added to the lists of The American Federation of Arts during the past year. The announcement of large gifts and of the forward-looking programme were deferred by Mr. Whiting to the final session, two days later.

The Garden Arts

"The Garden Arts" was the general subject under consideration at the afternoon session on May 18. The first two speakers, Arthur A. Shurcliff of Boston and A. F. Brinckerhoff of New York, emphasized the artist's part in garden-making. Mr. Shurcliff limited his address chiefly to a single example, that of making a garden in one of the inner courts of the Museum of Fine Arts, Boston, showing both by word and lantern slides how the final beautiful result was attained through almost endless experimentation, and as the result of cooperation on the part not only of the designers and builders but of many others, letting the public into the secret of how, in some instances even in this later day of haste and impatience, a genuine artist works.

Mr. Brinckerhoff dealt with sculpture and said that it is regrettable that we see so much sculpture in our gardens in which a sentimental expression is the dominant note, oftentimes at the expense of real merit in design and artistic expression. He pointed out the importance of a skillful blending of sculpture with landscape setting and concluded with the suggestion that sculpture might properly become a more frequent part of our daily environment. "We

acknowledge," he said, "pictures as a necessity. Why should we not require that sculpture be as varied in its forms of expression? Like architecture, it is a three-dimensional expression and has great possibilities for development in its application for use out of doors as a part of our daily environment."

The third speaker at this session was Mrs. William A. Hutcheson, well known both as a landscape architect and in her connection with the Garden Club of America. Her subject was, "Possible Inspiration Through Garden Clubs Toward Wiser and More Beautiful Plantings," and her chief plea was for the use of native trees and shrubs rather than those imported. "If garden clubs," she said, "guided by skilled advice, were to establish as centers of activity in their respective towns beautifully planted dooryards with nothing used in the general composition but our native trees and shrubs, outstanding illustrations of suburban house areas could be made which would be emulated in each vicinity." Adding, "nothing works more rapidly than that which inspires a longing for possession, and which can be easily achieved in this material age where fortunately there are thousands of persons taking pride in the simple homes which they own." The general work of the Garden Clubs in their annual exhibition, their distribution of information, their creation of interest, was all admirably set forth by Mrs. Hutcheson.

The final speaker on this interesting topic was to have been Mrs. Andrew Squire of Cleveland, who was, however, unable to attend. Her paper, entitled "Community Cooperation in Garden Planning," admirably telling of the way in which the Fine Arts Garden and the Garden Center adjoining the Cleveland Museum of Art came into existence, was read for her by Mr. I. T. Frary of the Museum staff.

The Brooklyn Botanic Gardens

Preceding a tour of the Brooklyn Botanic Garden under the leadership of Dr. C. Stuart Gager, Director of the Brooklyn Botanic Garden, Mr. Gager spoke briefly of what was to be seen. "In the case of Cleveland," he said, "art took the initiative in doing something with the natural life of the city, but in Brooklyn it was the Botanic Garden which took the initiative of coordinating an interest in nature with an interest in art." Quoting Mr. de Forest's statement, he said, "We are now showing signs of understanding that, to walk with beauty, we need not necessarily limit ourselves to trooping through the galleries of our formal collection of art," adding, "Perhaps our visit to the Brooklyn Botanic Garden will reveal one of the alternative ways in which one may 'walk with beauty,'" which indeed it did.

After the tour of the gardens, tea was served in the Garden House, where a fascinating exhibition of photographs of plants and flowers, and rare garden books was set forth and enjoyed by all. Such a Botanic Garden in the heart of a great city must be a source of unending public benefit and joy.

A Lively Round Table Conference

That evening a round table dinner was held at which "The Evolution of the AMERICAN MAGAZINE OF ART" was discussed with Mr. F. A. Whiting, editor-in-chief, presiding. Each associate editor was called upon to briefly set forth the aims of his or her department, after which praise and criticism were invited and received from others in attendance. A lively part of the discussion was provided by a series of critical letters addressed to the editor which Mr. Whiting read. The associate editors taking part in the discussion were: for Field Notes, Miss Leila Mechlin; for the Theatre Arts, Roy Mitchell; for Music, A. D. Zanzig; for the Industrial Arts, Richard F. Bach; for Architecture, John I. Bright; and for the newly formed department of Graphic Arts, Henry Sayles Francis. The most heated part of the discussion in regard to the evolution of the magazine was that which had to do with the inclusion or exclusion of reproductions

of works by living artists who had not received special awards. As always, there were both advocates and opponents to the present policy to debar such from our publication.

Art in Rural Life

The Tuesday morning session, devoted to the subject of "Art in Rural Life," proved especially entertaining as well as instructive. The first speaker was Philip A. Parsons, Dean of the School of Applied Social Science at the University of Oregon, who told in a most comprehensive way, although briefly, of how his State University is reaching out to those in rural communities, and of his plan on a scale greater than any yet undertaken by any university to take art to the people of at least 300 small rural communities.

He was followed by the Rev. C. M. Ford of Pendleton, Virginia, who told most touchingly of the interest aroused by an exhibition of paintings and prints recently shown in the little rural school house, at his request, through the instrumentality of the American Federation of Arts. Over 1,100 people, of whom a large proportion were school children, visited this exhibition during the single week that it was shown, and the memory of the pictures and prints will, Mr. Ford ventured to declare, long enrich the lives of these country folk.

Mr. Allen Eaton, of the Sage Foundation and the American Federation of Arts, told of his own adventures in rural America and described the problem of reaching such people, which embraces in fact a real opportunity. He said, "I cannot, as I would like to do here, dwell upon the cultural values in the everyday work of farm life; but I would like to suggest that there are age-long traditions growing out of the tilling of the soil, the growing of crops, the association with domestic animals, and the close contact with nature which are the peculiar heritage of those who make their living from the soil." And an understanding of these traditions, he recommended, would prove the golden key to unlock the door of understanding on which any worthy programme of art in country life must be built. "Let us not," he said, "make the mistake of trying to impose upon rural America an urban concept of art." His recommendation was that in undertaking any programme of this sort the main lines of opportunity lay:

> First, in alliance with those national forces which are working to bring about a large measure of culture to country life.
>
> Second, in seeking out and encouraging the practice of the arts everywhere by country people, including not only music, drama, and the fine arts, but especially those minor arts such as domestic architecture, gardening, and the handicrafts which contribute most to home and community life.
>
> Third, in continuing to make available to country people through exhibits, demonstrations, the spoken and written word, and in new and as yet undiscovered ways the finest things that man has done in the broad field of art.

If this work can be continued along these lines, Mr. Eaton felt that it would achieve what America needs most, "A rural civilization based not only upon the bounty of the earth but upon the highest enjoyment of its wonder and its beauty."

Finally, Mr. Josiah P. Marvel of the Brooklyn Museum told of the most interesting and successful experiment in extension work conducted under his charge by the Brooklyn Museum at East Hampton, L. I., a village of 3,000 inhabitants.

A Session on Art Education

"Can Education in Art Appreciation Be Continuous" was the question which speakers at the afternoon session on Tuesday, May 19, endeavored to answer, all in the affirmative. Prof. Patty Smith Hill, Director, Department of Kindergarten and First Grade Education, Teachers College, New York, dealt with the subject of "Pre-Kindergarten Training," emphasizing to the attentive listeners not only the importance of beginning to train children when very young but also the extent to which personality signifies in such work.

Mrs. Florence Cane, Director of Art, Walden School, New York, dealt with



SCULPTURE HALL, BROOKLYN MUSEUM

WHERE THE PROGRAMME ON THE DANCE WAS GIVEN

approaches to the subject in connection with early school training and emphasized the fact that the means of carrying out a continuous programme in the teaching of art appreciation would be as varied as the characters of the teachers themselves. Her own particular approach is through the direct creative experience of each pupil, under the belief that the appreciation of art is a by-product of creative art. Her aim has always been to awaken the child's spirit, kindle his imagination, and teach him to use his body as a rhythmic instrument for the expression of his feelings and ideas. But she fully agreed with her fellow speakers that appreciation of art, to be worth while, must rest on the understanding, best gained by experience.

Forest Grant, Director of Art in the New York City Schools, who through his interesting substitution of courses in appreciation for courses in technique has rendered a large service to art teaching in the public schools, spoke on the subject of "The Adolescent Age," and made it evident why creative instinct is so apt with the development of self-consciousness to take to itself wings and disappear. The ways and means of overcoming this difficulty were interestingly dealt with in his paper.

Prof. Everett V. Meeks, Dean of the School of Fine Arts of Yale University and a member of the Board of Directors of The American Federation of Arts, spoke on "The Responsibility of the College." "Art has come into the university curriculum to stay," he said, "but so rapid has been the development of college instruction in the fine arts that it has now become difficult to find trained teachers to fill the great number of positions increasingly available." It is for this reason that "the colleges

themselves are turning their attention to such training." Dean Meeks' plea was for a correlation of the subject of art with other courses. "I know of one course in history," he said, "it happens to be that of the 'Middle Ages,' in which every third lecture is given with lantern slides, plates and photographs, illustrating the contemporary and progressive development of culture in art." Dean Meeks advocated the dual approach to the fine arts—on the one hand creative work and on the other historical and critical. To Charles Eliot Norton and his famous "Fine Arts 1" course at Harvard, which came at a time most needed, Dean Meeks paid high tribute. With reference to modern art, he said: "Our colleges and universities have been and are still too prone to ignore it. But the young men and women that we turn out at the end of their four years are going to be in many cases the patrons, in some cases the creators, of the art of the future. A fundamental insight into principles, a knowledge of beauty in the past, and an understanding of methods may go far to counteract the vagaries that are the result of unbalanced education and judgment. Let us therefore strive to develop tolerance and understanding in our young people."

Concluding this absorbingly interesting programme was a brief talk by Mrs. Elizabeth Ward Perkins, of the Woodbury Training School, Boston, on "Self-Education after College"—the possibility of finding in adult years a heretofore unknown ability for a perfectly natural and spontaneous artistic expression. As confirmation of Mrs. Perkins' claims, Mr. Whiting told most entertainingly of his own experience last summer as a pupil of the Woodbury Training School at Ogunquit, and how he found not only happy hours of recreation but an unrealized power of expression in painting in his own woods under Mr. Woodbury's tutelage.

The Dance and Modern Dancers

That evening the Brooklyn Museum opened for inspection its numerous delightful exhibitions for the benefit of delegates, to meet whom the members of the Museum were invited. After the reception and private view of the exhibitions, the guests assembled in the beautiful sculpture hall at nine o'clock and listened with great pleasure to an excellent talk on the "Art of the Dance" by John Martin, Editor of the Dance, *New York Times*, and viewed with exceptional pleasure a programme of unique modern dances given by Charles Weidman and gifted members of his company. Outstanding among the dances rendered by Mr. Weidman was the one of St. Francis taken from a profound study of numerous paintings by great masters.

Announcement of Gifts and Opportunities

The Convention was practically concluded by the session on Wednesday morning which those in attendance will undoubtedly never forget, for it was at this time that Mr. Whiting made announcement of two exceedingly generous gifts to the Federation of $15,000, one from Mr. George D. Pratt for the newly formed Department of Education, and the other an anonymous gift from a friend for the work of the Department of Advisory Service under the direction of Leila Mechlin. It was at this session also that Mr. Whiting discussed future plans for the Federation and gave those in attendance a view of the splendid future which in his belief lay before the organization. In categorical order he set forth seven great needs in the financial programme which he hoped, in fact which he declared, would in time be fulfilled:

1. "The establishment of an Art Foundation with from two to ten million dollars capital, to do in the field of art what is being done in the fields of education, medicine, social work, research, etc., by numerous other foundations, with capital running into nine figures.

2. "A Publication Fund of $50,000 or more to make it possible for us to publish such books as, for instance, the American Art Annual, Art in Our Country, Art Sales, etc., and for financing the development of the Magazine. If secured before No. 3, and used for this development purpose, my

plan would be to have any part of this fund so used, replaced from Magazine income, when possible, so that it would be held as a revolving fund.

3. "If this Publication Fund is not immediately available, I must secure $20,000 additional as a promotion fund for the Magazine for 1931, and an additional $20,000 for 1932; these contributions to be either (*a*) underwritings payable as needed, or, (*b*) a contribution, any unused balance to be added to the Publication Fund.

4. "For Department of Advisory Service, $15,000, to be used for equipment and salaries, in order that Miss Mechlin may be in position to develop the Department as rapidly as possible.

5. "For the Department of Educational Work, $15,000, which will include exhibitions, lectures, library, etc., to pay salaries, equipment and other expenses.

6. "For a rural art-van project, $15,000, to provide for truck, equipment and salaries for taking art to the remote rural districts.

7. "For Art in Preparatory School campaign, $15,000, to provide salaries and equipment for developing an art interest in the preparatory schools. This interest is well under way, and we have within the last ten days secured six or eight of the preparatory schools as chapters. This follows up conferences on this subject held in New York."

As augur of accomplishment, the announcement of the gift of two of these items was enthusiastically received, and as earnest of interest and cooperation on the part of the delegates, note should be made of a suggestion brought forward by a Philadelphia representative that the van for the rural art project be financed by the chapters and made a memorial to Mr. de Forest.

Appointments and Plans

At this session also, Mr. Whiting announced the appointment of Prof. Erwin O. Christensen, formerly of the University of North Dakota and later Assistant Director of the Isabella Stewart Gardner Museum, Boston, as head of the Department of Education; and the appointment of Albert H. Walsh, formerly of the *Review of Reviews*, as Advertising Manager for the magazine and other publications.

Miss Mechlin spoke briefly of the plans for the development of the Department of Advisory Service and Mr. Christensen disclosed most interestingly the plans to be put into effect in the near future in the new Department of Education.

Resolutions

The Committee on Resolutions, consisting of Mr. Farnum, Mr. Plimpton and Miss Levy, reported at this session the following resolutions, all of which were unanimously adopted:

RESOLUTIONS

Thanks to Our Hosts

Whereas, The success of a Convention is largely dependent upon the cooperation of sympathetic organizations and individual friends; and

Whereas, The Twenty-second Annual Convention of the American Federation of Arts has been most happily received, housed and entertained by the Brooklyn Museum with its treasured exhibitions, its gracious receptions and evening programme, its delightful organ music rendered by Dr. R. Huntington Woodman and its luncheon service; be it

Resolved, That this Federation expresses its deep appreciation and gratitude to the Trustees of the Museum and to its hospitable Director, William Henry Fox; and be it further

Resolved, That a copy of these resolutions be forwarded to the proper museum authorities.

Thanks for Entertainment

Whereas, The Brooklyn Botanic Garden arranged a delightful garden party in its beautiful landscaped estate for the entertainment of the members of The American Federation of Arts; and

Whereas, The Adult Education Association has generously cooperated with the Federation in holding a joint meeting at the new school for social research; and

Whereas, The entertainment for this happy occasion has been provided by Charles Weidman and Company, the Puppet Players and the Drama Group of the Lighthouse Association for the Blind; and

Whereas, The lasting success of this Convention is so dependent upon the efforts and time devoted to the various sessions by the many speakers; be it

Resolved, That The American Federation of Arts expresses its sincere thanks for this splendid support and service; and be it further

Resolved, That for their generosity and kindness in opening their homes to the delegates the Federation likewise records its grateful indebtedness to Mr. Jules S. Bache, to Mr. Sam A. Lewisohn, to Miss Susan D. Bliss, and to The Morgan Library; and be it further

Resolved, That the Secretary be instructed to thank in suitable terms these several friends of the Federation.

With Reference to Art Education in Secondary Schools

Whereas, The American Federation of Arts recognizes the importance of the present movement to provide fuller opportunities for the study of art in all branches of secondary education, it bespeaks the most careful consideration of the recent report of the Secondary Education Board on Studio and Shop Activities. Realizing that the success of the movement will depend in large measure upon the attitude adopted by the colleges of the country, it begs the colleges to bear in mind the enrichment which comes from the presence in the undergraduate body of students who at entrance possess understanding of and enthusiasm for the arts. The influence of such students is felt not only in the courses in the arts offered by the institution, but throughout the whole fabric of undergraduate life. It urges that adequate recognition be given to the possession of these attributes by candidates for admission. It would point out, however, that a machinery of written entrance examinations which may serve as a satisfactory basis for determining the adequacy of preparation in other fields is not necessarily the best method for appraising such qualities as aesthetic appreciation, skill in performance, and creative talent. It questions further whether their value can best be measured as elements in a system of unit entrance credits. And

Whereas, The whole problem demands, in the interests of school and college alike, unprejudiced study and experimentation of the most thorough character; be it

Resolved, That to further such study and experimentation, the Federation stands ready to cooperate by every means in its power; and be it further

Resolved, That the Secretary be instructed to send word to the proper college authorities expressing the sentiment of this Convention.

For Cooperation in the Industrial Art Exhibitions

Whereas, The General Education Board, in accord with its policy to foster the development of the industrial arts in the United States, has deemed it wise to assist the purposes of The American Federation of Arts in behalf of art appreciation and original design in our country in the very practical way of making available a considerable sum (specifically, $90,000) to be applied over a period of three years to the assembling and circulating of international exhibitions of industrial art; and

Whereas, Three important international exhibitions of contemporary industrial art have been thus assembled and circulated among American museums, to wit, the International Exhibition of Ceramic Art, the International Exhibition of Decorative Glass and Selected Rugs, and the International Exhibition of Decorative Metalwork and Cotton Textiles; and

Whereas, According to report submitted at this Convention of The American Federation of Arts these exhibitions, containing the work of 665 designers and 297 manufacturers and representing the best current production in the industrial arts in 12 countries, have been shown 21 times in 13 leading museums; and

Whereas, The general effect of these exhibitions upon public taste, upon improvement in American design in the industrial arts, and upon the prestige of The American Federation of Arts has been most beneficial in a degree which only the future can adequately record; be it therefore

Resolved, That The American Federation of Arts, in its Twenty-second Annual Convention assembled, May 20, 1931, express its deep gratitude for the assistance and cooperation of the General Education Board in making possible this special series of International Exhibitions of Contemporary Industrial Art, and its keen recognition of the interest and goodwill of the Board, as expressed in its practical faith and financial backing, of this significant undertaking on the part of the Federation, which has been so successfully consummated, and to Prof. Charles R. Richards, through whose effective works and cooperative support as Director of the Division of Industrial Art of the General Education Board this work was initiated and directed; and be it therefore further

Resolved, That a copy of this resolution be forwarded by the President of the American Federation of Arts to the President of the General Education Board, New York, and to Professor Richards.

With Reference to Placement of Palais de Justice Near the Acropolis, Athens

Whereas, From unofficial reports it has been learned that plans are under consideration for the construction in Athens of a Court House of imposing dimensions not far from the Acropolis and in the immediate proximity of the Theatre of Dionysos; and

Whereas, The construction of such a structure would seriously interfere with the view of and from the Acropolis, a most precious heritage to the world left by the ancient Greeks; and

Whereas, The site supposedly chosen is not the only site available, it is hereby

Resolved, That a communication be sent from The American Federation of Arts and its Board of Directors to the Prime Minister of the Hellenic Government through our American Minister at Athens, expressing our hope and conviction that this unofficial report is incorrect, realizing that such a project, so inconsistent with classical Greek tradition and so disastrous to the beauty of the ancient ruins, could not, it would seem, possibly lie within the intention of the Hellenic Government, and asking correct information to refute such report which can but be hurtful to the present administration.

Portraits of Cabinet Officers and Others for Government Buildings

Whereas, It has become the custom for a retiring officer of the President's Cabinet to leave in his Department a portrait of himself; and

Whereas, These portraits are not uniform as to size, framing, medium or merit; and

Whereas, These portraits are scattered about the rooms and corridors of the Department buildings, so that no historical continuity can be traced; and

Whereas, The new Department buildings now under construction afford opportunity for assembling a chronological series of portraits of past Secretaries suitably displayed; also call for an attempt by reframing to create some degree of order and system in such display; and, further, show the necessity for a definite policy in regard to future acquisitions; therefore be it

Resolved, That The American Federation of Arts in Convention assembled recommends that hereafter all portraits designed for display in a Department building in Washington shall be painted by American artists of recognized standing; that such portraits shall be executed in oil, of a suitable size, and shall be framed in a simple frame of good design. Also that in each building suitable wall spaces shall be set apart for the display of such portraits, and that means be taken to bring existing portraits into as much order as may be possible, with regard to size and framing, to the end that the requirements of history, of good order, and of good taste shall be promoted; and be it

Resolved, That a copy of these resolutions be sent to the Cabinet Officer in charge of each of the Departments; and be it further

Resolved, That a copy of these resolutions be transmitted to the President of the United States so that, should he deem advisable, he may issue an executive order on the subject.

Election of Directors and Officers

Mrs. John W. Alexander for the Committee on Nominations presented the following names as members of the Board to serve to 1934: Royal B. Farnum, John R. Van Derlip, Frederick P. Keppel, R. P. Lamont, H. Van Buren Magonigle, George D. Pratt, Duncan Phillips and F. A. Whiting. And on motion duly seconded they were unanimously elected.

At a meeting of the Board of Directors held at the close of this session all of the officers were, on motion of the President, reelected to serve for the ensuing year.

Luncheons

On Monday and Tuesday luncheon was served at the Brooklyn Museum, and on both days when the last course appeared Mr. Whiting called on several persons in attendance to make brief reports of local activities. Among those speaking on the first day were Mr. Wilbur D. Peat, Director of the John Herron Art Institute; Mr. Karl S. Bolander, Director of the Columbus Gallery of Fine Arts; Mr. Carroll Sax of New York and Iowa; Mr. John Davis Hatch, Jr., Director of the Art Institute of Seattle; Mrs. Elizabeth W. Perkins of the Woodbury School; and Mr. Herbert Spinden, Curator of the Department of Ethnology of the Brooklyn Museum. On the second day, the speakers were Mrs. Norman Schenck of Honolulu, Miss Maude L. Chambers of Durant, Oklahoma, and Mrs. Bowman of Edmonton, Canada.

Exhibitions

A special feature of the exhibitions at the Brooklyn Museum was the three Federation Exhibitions: one of twenty portraits by contemporary American portrait painters assembled by Miss Mechlin, which had been returned from a short circuit of art museums; another, a group of contemporary oil paintings which had been assembled by Mr. Louis B. Gillet, which had here its first showing; and third, a collection of color reproductions selected by Allen Eaton, a group of which were framed. Especially notable among the Museum's exhibitions were those of Persian Art, Hispano-Peruvian Arts and the "Audac," a first showing of the American Union of Decorative Artists and Craftsmen's Exhibition.

Notable Meeting with Adult Education Association

A majority of the delegates to this Convention met again on Wednesday afternoon, May 20, in the new School for Social Research, at a joint session which the Federation held with the Adult Education Association, its presi-

dent, F. A. Whiting, presiding. At this session three memorable addresses were made, one on the "The Modernist Movement in Painting" by Count René d'Harnoncourt; the second on "Modern Architecture" by Philip Youtz, architect of the New School for Social Research; and the third on "Footlights Across America," by Kenneth Macgowan, author and critic. These were followed by a delightful exhibition of Marionettes by the Puppet Players, all of whom showed themselves genuine artists in the handling of their players and in the presentation of their plays, while later two plays were given by the Drama Group of the Lighthouse Association for the Blind. Some took opportunity between 4 and 6 o'clock to avail themselves of the special privilege accorded a limited number to visit the homes of New York Art Collectors—Mr. Jules S. Bache, Mr. Sam A. Lewisohn, Miss Susan D. Bliss and the Morgan Library.

Supper at Art Center

Finally on Wednesday evening at the Art Center the officers of the American Federation of Arts were honor guests at an informal supper given by the New York Regional Council of the Art Center, and presided over by Mr. Harvey Wiley Corbett, Chairman of the Council, at which problems connected with the exhibition of works of art and their circulation were discussed.

LEILA MECHLIN.

REPORT OF THE SECRETARY

PRESENTED AT THE TWENTY-SECOND ANNUAL CONVENTION

OUTSTANDING at this time is the loss we sustained by the death on May 6th of Mr. Robert W. de Forest, for eighteen years president of the American Federation of Arts, and for the last year chairman of our Board of Directors. Although released for the last twelve months of the major responsibility of the Federation's work, Mr. de Forest retained to the end his great interest in our national organization and his firm belief in its potentialities and future serviceability. By formal resolution we have testified to our sense of obligation as well as to our admiration and gratitude, but no words can fully measure the service he rendered or our appreciation of it.

Other Losses

We have had other losses during the past year, all occurring within a few months. Mr. Morris Gray, an honorary vice-president of The American Federation of Arts, died on January 12, 1931; Mrs. Eliza Greene Radeke, member of the Board of Directors of the American Federation of Arts since 1914, passed away on March 17, 1931; Edward Robinson, member of the Board of Directors of The American Federation of Arts from 1918 to 1931, died on April 18, 1931. We have been greatly honored through association with all of these who have rendered such valuable service in the field of art, and they and their ideals will be always held by us in grateful remembrance.

Progress and Gains

The past year has been notable, however, not only for loss but for achievement, development and progress. It has been a period of reorganization and change looking to larger usefulness in the future. A year ago Mr. Frederic Allen Whiting came to us as executive head—president, and as a salaried officer to devote his entire time to the American Federation of Arts. He formally took office at the time of the annual convention held in Washington, May 14, 15 and 16, 1930, and began immediately a

minute and searching study of the Federation's conduct and affairs, in order to wisely and expeditiously determine its development.

As a result announcement was made in January of the establishment of a Department of Advisory Service under the direction of the Secretary, the purpose of which was to make available to all the knowledge acquired through twenty-two years of contact with art institutions and associations throughout the United States, in the interest of further developing cooperation and a national art consciousness.

January also witnessed a change in our magazine. Its dimensions were increased and its format somewhat altered in accordance with a dummy made up by the Secretary, by whom the magazine was started and for twenty-two years edited. With the February number the President became editor-in-chief, with a staff of distinguished associate editors, each in charge of a separate department, among these the former editor in charge of Field Notes.

In April a second department—that of Educational Work—was formed, including exhibitions, lectures, package library, etc., under the charge of a most competent director, Mr. Erwin O. Christensen.

Meanwhile additions were made to the working staff and changes in office routine, looking invariably to greater efficiency and hence serviceability.

Perpetual Members

At a meeting of the Board of Directors held in New York in January, attention was called to the fact that several individuals had from time to time made most generous contributions toward the work of the American Federation of Arts in excess of $1,000, in recognition of which these donors were unanimously declared perpetual members of the American Federation of Arts. Those so enrolled were Mr. William K. Bixby, Mr. Robert W. de Forest, Mr. Otto H. Kahn, Mr. Duncan Phillips, Mr. George D. Pratt, Mrs. C. C. Rumsey, Mr. William H. Singer, Jr., and Mr. D. Everett Waid.

Gift of Teaching Set

The Federation was fortunate in receiving during the autumn of 1930 from the Carnegie Corporation one of its Art Teaching Sets for Colleges, consisting of books, prints, photographs, mounted textiles, etc., which will be soon available for temporary loan to educational institutions as well as for staff reference.

Traveling Exhibitions

Twenty-two years ago the American Federation of Arts sent out its first traveling exhibition assembled at the special request of the Librarian of the Fort Worth Public Library, Fort Worth, Texas. That year, 1909–10, two other exhibitions were assembled and three collectively were shown in nine places. This year, 1930–31, we sent out 56 collections for which 333 engagements were made and fulfilled, in 39 states, the District of Columbia and Canada, not including the special exhibitions of Mexican Art and Industrial Art for which bookings were arranged separately. These 56 exhibitions included as heretofore oil paintings, water colors, drawings, graphic arts, reproductions, industrial art, architectural work, student work, etc. They were shown in 56 colleges, 29 art museums, 23 art associations, clubs, schools, state fairs, libraries, etc. Included in these collections were 3,295 items and the insurance covered was over $700,000. Over 500 American artists were given representation; 251 sales were made amounting in all to something over $12,000. For the most part these exhibitions consisted of works by contemporary American artists. That the demand for these exhibitions has grown and that they have given satisfaction is evidenced by the fact that 29 places on our circuits have come to us for exhibitions year after year, and in some cases have taken several each year. For example, the Brooks Memorial Art Gallery, Memphis, Tennessee, during the past 13 years has had 104 exhibi-

tions, whereas the Grand Rapids Public Library, Grand Rapids, Michigan, during the same period has had 31; the Arnot Art Gallery, Elmira, N. Y., 49; the University of Nebraska, Lincoln, 42. To Amherst College during the past seven years we have sent 40 exhibitions; to Oberlin College during a somewhat longer period, 25; to the University of Michigan, 22. It should be remembered that the American Federation of Arts was practically the first to demonstrate the feasibility of the traveling exhibition and to organize it on an extensive basis. In connection with this, mention should undoubtedly be made of the splendid cooperation the Federation has had throughout from the artists.

Arts of Mexico

Through a generous gift from the Carnegie Corporation the American Federation of Arts brought to this country last autumn, and is still circulating, a notable exhibition of the Arts of Mexico, which opened at the Metropolitan Museum of Art on October 13. It is in charge of Count René d'Harnoncourt of Mexico City, who has travelled with the exhibition, arranged its display, and will himself report on the interest it has aroused and the success with which it has been shown.

Industrial Art

Mention should also be made of the fact that the Third International Exhibition, consisting of metal work and cotton textiles, made possible by a grant from the General Education Board, and assembled by Miss Plumb and Mr. Bach, has been shown in four of the leading museums in this country during the past season, and that its conclusion brings to an end the three-year programme of international exhibitions of industrial art which has proved epoch-making.

During the past year the American Federation of Arts has been actively sponsoring and urging the passage of the Vestal Design Copyright Bill, the purpose of which is to put an end to the iniquitous pirating of designs which is so detrimental to our American industrial art. This bill passed the House at the last session and, but for a last-minute filibuster, would probably have passed the Senate.

Exchange of Exhibitions with Italy

The American Federation of Arts has, it will be remembered, in previous years, sent special exhibitions of American art abroad. During the current year a proposal to exchange an exhibition of prints—etchings, engravings, lithographs, etc.—with Italy, was received and accepted. Our American exhibition, consisting of approximately 250 prints, is to be assembled immediately after the close of this Convention and forwarded to Italy, to be shown under distinguished auspices in Florence, Venice, Rome, and possibly Milan. In the autumn an exhibition of approximately the same number of prints and drawings by Italian artists is to be sent here and circulated under the auspices of the Federation.

Illustrated Lectures

Twenty or more years ago the American Federation of Arts originated the illustrated, circulating lecture, in order to extend its educational work and to make available, to those remote from art centers, lectures by authoritative writers. One hundred and fifty-three engagements have been made for these lectures during the past season—a gain of 21 over last year. These engagements have been in 29 states and the District of Columbia. One chapter, the Dayton Art Institute, used 19 of our lectures during the past year.

Other Activities

The Package Library, consisting of envelopes containing cuttings from current periodicals and newspapers, has also grown in size and in service. It consists now of 1,000 envelopes. These are chiefly used by those in the smaller cities and towns preparing papers to be presented at club meetings.

Volume XXVII of the *American Art Annual*, under the editorship of Mrs. Alice Coe McGlauflin, was published in January in an edition of 1,500 copies, 1,200 bound, of which only 185 remain unsold. This is the more notable because the price with the issuance of this volume was increased to $10.

Kansas City Conference

The Fourth Regional Meeting of the American Federation of Arts was held in Kansas City, Missouri, March 19 to 21, in the Kansas City Art Institute. Arrangements for this meeting were made by Prof. Paul H. Grummann, our western representative in charge of our office in Lincoln, Nebraska. In attendance, in the character and quality of the papers presented, and in the interest shown, this meeting was in every sense notable. These regional meetings are not only helpful in bringing together those who have somewhat similar problems, but in putting us in the east in closer touch with the activities of our chapters in the west. This regional meeting in Kansas City was attended officially by the Secretary and by the editor of the *American Art Annual*.

The Cedar Rapids Experiment

Three years ago the Carnegie Corporation made The American Federation of Arts a grant of $50,000 to try, on a three-year basis, the experiment of demonstrating the place of art in community life. The place chosen was Cedar Rapids, Iowa—the work conducted under the direction of Mr. and Mrs. Edward B. Rowan. Concerning this work Mr. Rowan will himself make report. Indicative of the spirit in which this experiment has been carried on, mention should be made, however, of the fact that last August, when the heat was terrific and the drought more than threatening, instead of taking a holiday as was their privilege, Mr. and Mrs. Rowan rented a small house in the railroad town of Eldon, Iowa, which has about 1,700 inhabitants, and there created for the time being another Little Gallery, fitting up three rooms for exhibition purposes and bringing to the people of Eldon and vicinity the message of beauty in art, to be found in painting, sculpture, music, etc. Over a thousand people visited the Gallery during the single month, among which were representatives of twenty-two Iowa communities. Many came from adjacent towns—miles through the heat. The work which Mr. and Mrs. Rowan have done in Cedar Rapids, which has been on a much wider scale, has been equally productive of result—eminently successful.

Evidence of Growth

In conclusion and in evidence of further growth, mention should be made of the fact that during the past year 68 organizations have joined the Federation as chapters, bringing the total number up to 460, and the number of our sustaining members, through the efforts of our President, has been greatly increased.

It should never be forgotten that the work of the American Federation of Arts is not that of a single office or a single individual but essentially cooperative effort, and that the only way that we, who have the privilege of giving our whole time to it, can succeed in building a great spiritual structure for the benefit of the nation is through the wholehearted aid of those who recognize its significance and are ready to lend their aid.

LEILA MECHLIN,
Secretary.

May 18, 1931.

GRAPHIC ARTS

HENRY SAYLES FRANCIS, ASSOCIATE EDITOR



GOYA — BEGGAR

THE P. J. SACHS COLLECTION, THE FOGG ART MUSEUM



GOYA

DIOS LA PERDONE

LENT BY PHILIP HOFER

GRAPHIC ARTS

UNDER the heading of "Graphic Arts," it is proposed to keep our readers acquainted with matters of importance affecting the reproductive arts of etching, lithography, engraving, woodcut, and, to some extent, of printing. There is a growing interest in these arts, due not only to the fine quality they can express but also to the fact that they represent a field in which people of widely varying means can collect. Prints of quality may be purchased for a few dollars each or for many thousands of dollars, according to the rarity, the fame of the artist, or the size of the edition. They present intriguing opportunities for study and for connoisseurship. They can be collected, for instance, on the basis of the artist, of the medium, or by subject matter. The varying states, the differences developed in printing, which make each impression unique and in some degree different from any other, all tend to make the study and collecting of prints an alluring one.

Popular interest has stimulated a large production of prints during the last twenty-five years, an appreciable advance over the nineteenth century, during which period the revival of these reproductive arts began—a revival in etching and woodcut and the beginning of a rapid growth in the production of lithography. We will endeavor to keep in touch with the many sides of this rapidly developing phase of art, with comment on notable material shown in exhibitions and critical views on current and historical tendencies. The fact that such prints are small in scale and so produced as to make possible the existence of numerous originals of one subject explains the increasing popular appreciation for the graphic arts, which make it possible for any one to own and live with fine originals. The determination as to what is fine can be left to the taste and discrimination of each collector. The variety of media and subjects provide appeal to widely different tastes for development of appreciation.

The field is broad, and it will be our aim to present brief articles dealing with significant events, with notes on important exhibitions and accessions. There may also be included a series of brief articles clearly indicating the various graphic arts methods, for the benefit of those readers who will welcome such an introduction to the different techniques involved. We mean to minimize text, using it only to supplement and explain illustration. Articles on established masters of the past will be included, as well as accounts of the work of related groups of contemporary artists. The activities of the print clubs will be followed in so far as they have a general significance—as for instance the Cleveland Print Club exhibition to which part of this section is devoted.

F. A. W.

GOYA AT THE FOGG MUSEUM

BY LAURA H. DUDLEY

IN THE May, 1931, issue of THE AMERICAN MAGAZINE OF ART, mention was made in the "Field Notes" of the exhibition of Goya material at the Fogg Art Museum, Harvard University. In retrospect, it is interesting to review once more this notable group of loaned material.

The exhibition, held from February twenty-fourth until April first, was the most complete collection of the artist's work ever shown in this country. Mr. and Mrs. Boylston A. Beal, Frank C. Smith, Jr., and Professor Paul J. Sachs lent their very fine drawings, and Philip Hofer, of New York, and W. G. Russell Allen, of Boston, placed their remarkable collections of prints and drawings at the Museum's disposal.

All of the drawings by Goya owned in this country, with the exception of two, were included in this exhibition, while most of the prints which were missing are unique in European collections. Several of the prints shown are



GOYA — MALA NOCHE

LENT BY PHILIP HOFER

This drawing is a study for the print shown on the page opposite.

so rare that the catalogues describe them as "introuvables"; others were unknown to cataloguers.

Mr. Smith's drawing of a *Man holding back a horse* and the drawing of a *Beggar* from the Paul J. Sachs collection in the Fogg Museum are splendid examples of the artist's masterly use of the brush-line. Of the drawings shown, four are preliminary studies for prints. Not only are they very fine examples of a great master's draughtsmanship, but because they show Goya's first conception of his subjects, they have a very special interest through comparison with the prints which were made from them.



GOYA MALA NOCHE

THE FOGG ART MUSEUM COLLECTION

The *Mala Noche* lent by Philip Hofer, a wash drawing in black, gray, and white, is a study for the same subject in the series of "Caprices." In addition to the complete series of "Caprices" shown, comprising eighty subjects, and three other series in bound form, there were some dozen proofs in the exhibition on which Goya himself had written the titles in ink. Such a one is *Dios la perdone.*

Of the other series of etchings, the "Bull-fights," with forty subjects, were shown entire, but owing to lack of space it was necessary to make a selection from the "Disasters of War" and "Proverbs," although splendid series of both were available for use. Mr. Hofer's *Bird-men* is a very fine early impression of one



GOYA MAN HOLDING BACK A HORSE

LENT BY FRANK C. SMITH, JR.

of the most interesting plates of the "Proverbs," a series of eighteen subjects, which, like the other series, is a satire on the social and political follies and vices of the time. Nearly all of the single etchings, many of them portraits of the royal family, after paintings by Velasquez, were on exhibition.

"The Bulls of Bordeaux," a series of four lithographs, done when the artist was nearly eighty years old, show Goya to have been a master of lithography as well as other media. *The distinguished American, Mariano Ceballos*, is typical of the series and is still another example of Goya's ability to express motion.

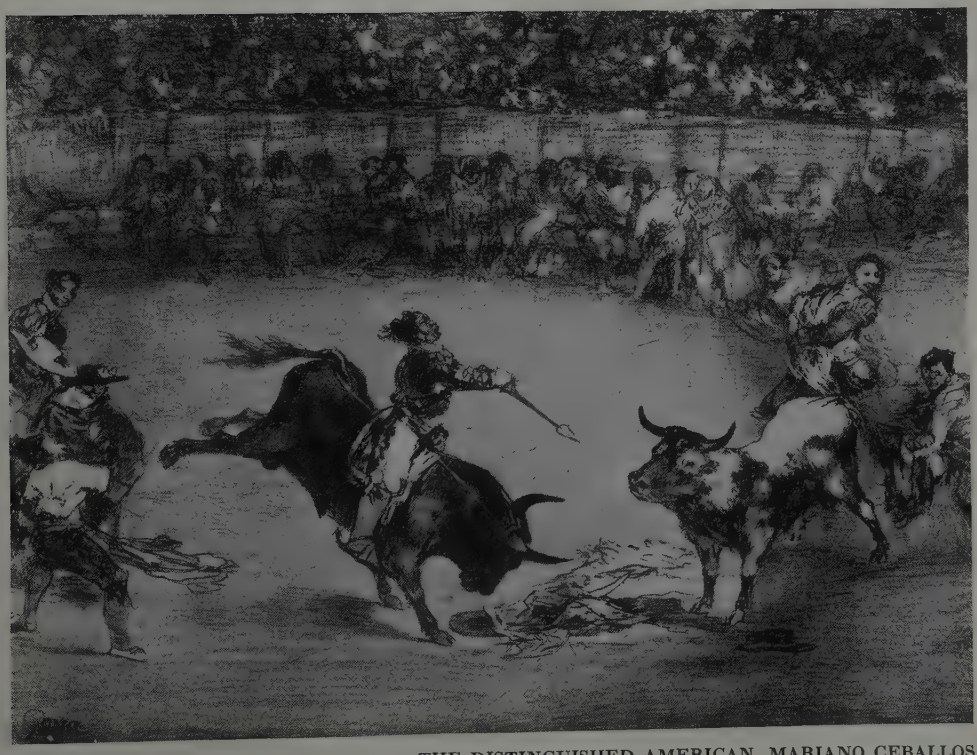
The prints that were on exhibition are early impressions of early editions and very fine in quality, showing the artist's work in its freshness. There is a brilliancy and luminosity in these early impressions and early editions, for, with repeated printing, the delicate aquatint wore away, leaving the tones flat and dull, or rework produced a muddiness.

The exhibition afforded an unusual opportunity for the student of Goya to see the artist's work at its best. It aroused a great deal of interest, especially among the students in the University who came again and again to study and enjoy the work of this master.



GOYA — THE BIRD-MEN

LENT BY PHILIP HOFER



GOYA — THE DISTINGUISHED AMERICAN, MARIANO CEBALLOS

LENT BY W. G. RUSSELL ALLEN



LOUIS LOZOWICK — CITY ON A ROCK

AWARDED THE FIRST PRIZE OF ONE THOUSAND DOLLARS; INTERNATIONAL COMPETITIVE PRINT EXHIBITION
THE CLEVELAND MUSEUM OF ART



AUSTIN FREDERICK — MILKING

AWARDED THE THIRD PRIZE OF FIFTY DOLLARS; INTERNATIONAL COMPETITIVE PRINT EXHIBITION
THE CLEVELAND MUSEUM OF ART

THE INTERNATIONAL EXHIBITION AT CLEVELAND

BY HENRY SAYLES FRANCIS

AN INTERESTING recent experiment by the Print Club of Cleveland deserves further commendation than it has already received by the press, because of its great significance not only to American print making, but to that of Europe as well. An invitation was issued by the Club to graphic artists to submit examples of their work in competition for a thousand-dollar prize, which would presumably be the choice of the Club for its annual publication for its members. The requirements were that the prints offered should be unpublished, but that they could be in any medium chosen by the artist. The response to this invitation was remarkable, five hundred and forty-two prints being submitted by two hundred and forty-two artists, representing twelve countries. Three hundred and six items, by one hundred and eighty-four artists, were accepted for exhibition.

The United States had the greatest number of entries, while artists from Great Britain, France, Germany, and Hungary were substantially represented. Further entries included prints from Czechoslovakia, Mexico, Poland, Norway, Sweden, Italy, and Japan.

A jury of selection and award was chosen, including Henry McBride, of New York, Editor of *Creative Art*, Chairman; Henry G. Keller, artist, instructor in the Cleveland School of Art, and Trustee of the Print Club; and Mrs. Malcolm L. McBride, Vice-President and Trustee of the Print Club. Their enthusiasm led them to award three prizes and seven honorable mentions.

The first prize, *City on a Rock*, a lithograph by Louis Lozowick of New York, will be issued as the year's print by the Club; second prize, *Malerin und Maler*, a dry-point by Leo Mayer of Germany, bearing a monetary reward of a hundred dollars; third prize, *Milking*, an etching by Austin Frederick of Great Britain with fifty dollars as reward. Only three of the honorable mentions are illustrated: *Marchande de fleurs au Trocadéro* engraving by Jean-Emile Laboureur, French; *The Seashore*, wood engraving by Clifford Webb, British; and *Still Life*, lithograph by Glenn O. Coleman, American; other mentions went to Enid Butcher, British; Yves Alix and Edouard Goerg, France; and Karl Hofer, Germany.

The notable feature of the exhibition was the versatility of treatment and technique, applied to a remarkably wide variety of subjects. The change from the traditional aspects of etching to the new conception of the use of the medium, was well illustrated; also the customary delicate handling of lithography in graded shades of color-tone, as compared to the more recently developed use of inky blacks for striking contrast; and the variety in woodcut technique, engraving on the one hand and block and mass cutting on the other.

It is interesting to note that one hundred and ninety-nine prints, valued at about four thousand dollars, were sold during the exhibition. The Print Club purchased twenty-seven prints for the presentation to the Museum, and the Magyar Club of Cleveland purchased six prints by Hungarian artists for presentation. Six were purchased by the Educational Department of the Museum and one hundred and sixty prints added to the portfolios of Cleveland collectors.

This exhibition but emphasizes the important place the Print Club holds in Cleveland. Its membership includes people of varying incomes and interests. Its purpose is to develop a love of graphic arts and to aid the Museum in building up its print collections.

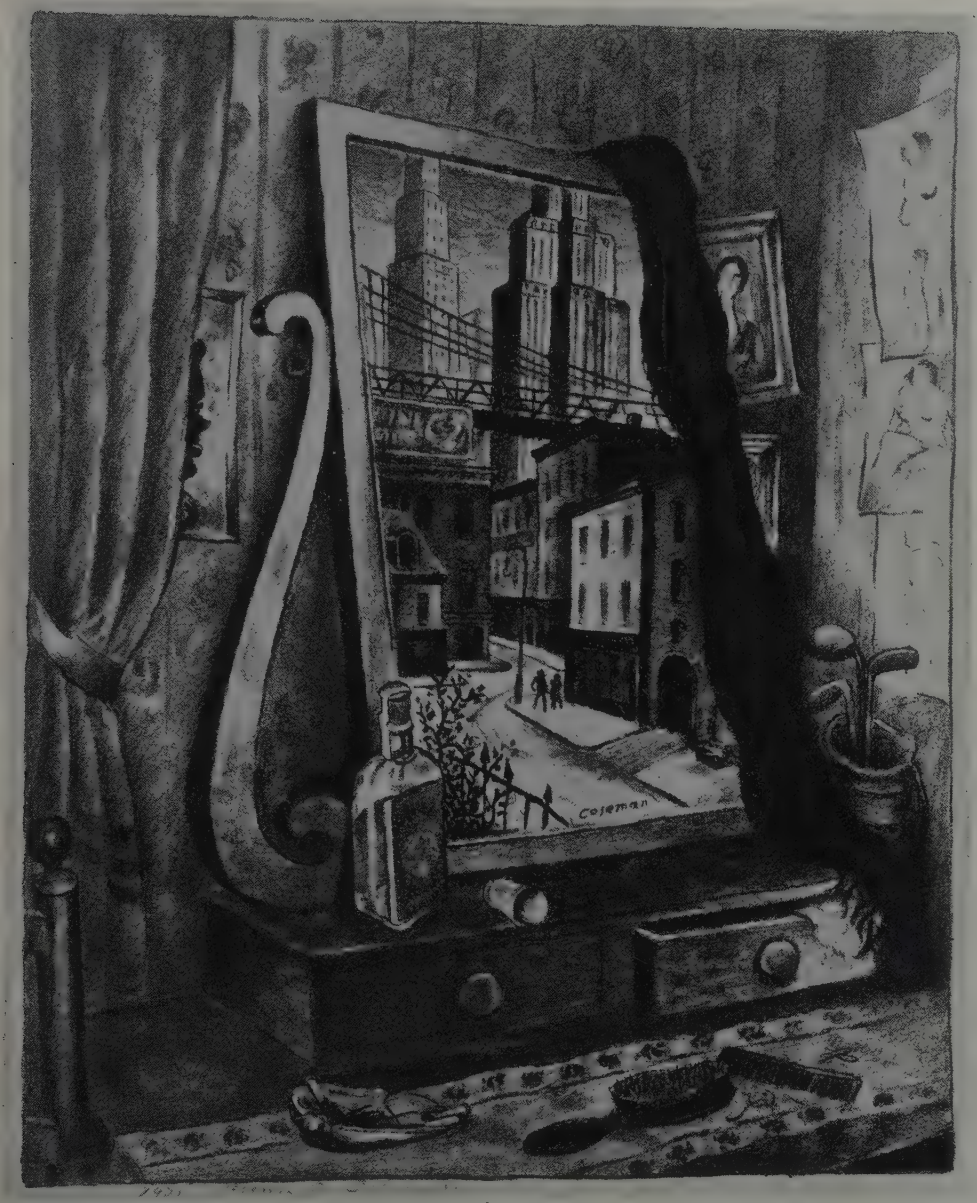
We close with the comment of the Chairman of the Jury: "Another thing I note particularly on the present occasion is the widened range of subject matter. Time was when most of our



LEO MAYER

MALERIN UND MALER

AWARDED THE SECOND PRIZE OF ONE HUNDRED DOLLARS; INTERNATIONAL COMPETITIVE PRINT EXHIBITION, THE CLEVELAND MUSEUM OF ART



GLENN O. COLEMAN STILL LIFE

AWARDED HONORABLE MENTION; INTERNATIONAL COMPETITIVE PRINT EXHIBITION, THE CLEVELAND MUSEUM OF ART

better etchers and lithographers contented themselves with architectural themes. Now such matters are almost in the minority. It seems suddenly as though our artists had conquered all of their inhibitions. There is nothing that can be imagined or experienced that is foreign to the new expression. There can, of course, be no objection to the architectural theme as such, and when genius undertakes it, it will continue to be thrilling; but the searching, explorative tendencies of today are bound to add some remarkable chapters to the history of the graphic art. The print exhibition sponsored by the Print Club of Cleveland, consequently, is decidedly worth study."

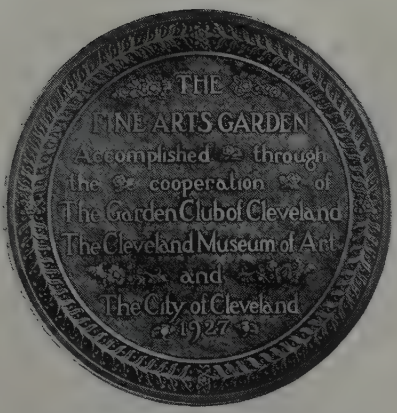


JEAN-EMILE LABOUREUR
MARCHANDE DE FLEURS AU TROCADÉRO
AWARDED HONORABLE MENTION; INTERNATIONAL COMPETITIVE PRINT EXHIBITION, THE CLEVELAND MUSEUM OF ART

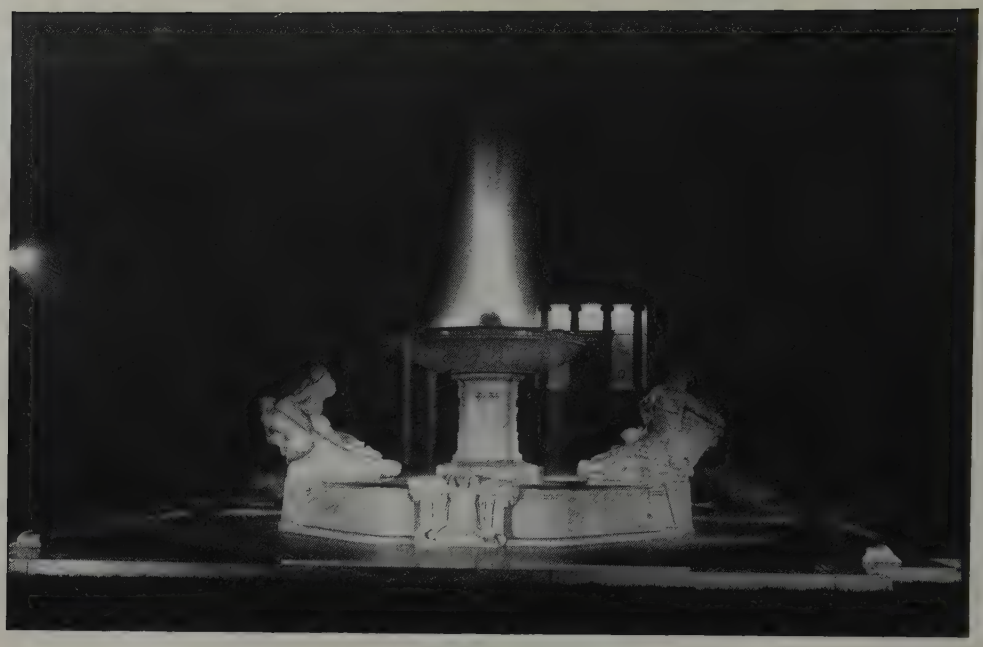


CLIFFORD WEBB
THE SEASHORE
AWARDED HONORABLE MENTION; INTERNATIONAL COMPETITIVE PRINT EXHIBITION, THE CLEVELAND MUSEUM OF ART

LANDSCAPE AND GARDEN



TABLET PLACED IN THE FINE ARTS GARDEN OF CLEVELAND



THE FOUNTAIN OF THE WATERS ILLUMINATED AT NIGHT



THE OVAL PARTERRE, SHOWING THE FOUNTAIN AND THE BRONZE FIGURES OF EARTH AND SKY, BY CHESTER BEACH

THE FINE ARTS GARDEN AND GARDEN CENTER OF CLEVELAND*

BY MRS. ANDREW SQUIRE

MANY beautiful and appreciative things have been said and written about the Garden Club of Cleveland since its activities began in 1912—especially about its two outstanding achievements, the Fine Arts Garden, which was completed in 1928, and the Cleveland Garden Center, dedicated in December, 1930. For instance, the *Cleveland Plain Dealer* said in a recent editorial: "For many years the Garden Club of Cleveland has been interesting thousands of Clevelanders in attractive gardens and through its activities, largely, visitors have come to think of Cleveland as the garden city of the Middle West."

The former Director of the Cleveland Museum of Art, who was a co-worker with the Garden Club from the time its committee first told him their plans for creating the Fine Arts Garden, has called it a most remarkable piece of coöperative planning. In an article in the *Clevelander*, published by the Cleveland Chamber of Commerce, Mr. Whiting said: "Ever since the Art Museum in Wade Park was opened in the spring of 1916, it has been very evident that some proper treatment of the park land surrounding the lake should be carried out, to provide a proper foreground for the Museum, but while many efforts to work out the problems have been started it has not been possible to carry any of them through and the unsightly bit of park land between the Museum and Euclid Avenue a thousand feet or more away has been the subject of much criticism during these years.

"Two years ago another element entered into the problem when the Garden Club of Cleveland decided that some fitting and prompt improvement should be undertaken. The officers and a special committee gave much study to the matter and were enabled to take the first active steps toward carrying out their plans, through the great success of the Italian Street Fair given during the summer of 1925.

"The larger part of the proceeds of this fair was voted to a special committee for the purpose of securing plans from Olmsted Brothers of Boston, this procedure being first approved by the authorities of the City Hall and the Museum Trustees.

"Olmsted Brothers, after months of study and conference with the local committee, finally presented the plan, which was approved and adopted, for an architectural terrace at the Museum, and with an oval garden, a fountain and statues, a turf panel leading to a lower terrace at the lake, all surmounted by clipped hedges and an overlooking terrace with the staircase and walks marking the focal point at the Euclid Avenue end."

Thus is described the Fine Arts Garden which was dedicated July twenty-third, 1928, with appropriate ceremonies and presented to the City by the Garden Club of Cleveland. The dedication was described in THE AMERICAN MAGAZINE OF ART for September, 1928.

Of this garden, Frederick Law Olmsted, of Boston, head of the firm of landscape architects to which was entrusted this very important undertaking, wrote, "I know of no other example of landscape art as beautiful as this that is situated where so many of the city's population can see it passing to and fro to their daily duties and avocations."

Since 1928, the story of the Fine Arts Garden has been one of untiring work, and patient waiting for the slow development of plant life amidst the smoke-laden atmosphere of Cleveland which pervades even Wade Park; of

*A condensation of a paper presented at the Annual Convention, May 19, 1931.



VIEW OF THE MUSEUM OF ART FROM THE SIDE OF THE GARDEN CENTER



THE HOLDEN TERRACE IN THE FINE ARTS GARDEN



HOLDEN TERRACE FROM THE GARDEN CENTER, SHOWING THE JAPANESE CHERRIES IN BLOOM



THE GARDEN CENTER BUILDING



LEO, ZODIAC SIGN GIVEN TO THE FINE ARTS GARDEN BY KATHARINE MATHER

planting and replanting as needful, under expert advice. The necessity for too strict economy ceased when in 1930, to the joy and amazement of all, the Garden was endowed in perpetuity in the sum of two hundred and fifty thousand dollars. The gift came, as from the skies, from the former President of the Garden Club of Cleveland and her husband. She had served as leader from 1924 to 1930.

Today the Fine Arts Garden is a marvel of beauty and a glory of color: yellows of forsythia, blues and creams of budding iris, pinks and whites of spreading magnolias and Japanese cherries, all enshrined in the luscious green of early spring. Through it all gleam marble terraces with their ramps and balustrades, golden bronze statues and soft shadings of green from the marble of the Zodiac oval, while there is sparkle and flashing of spray from the Garden's jewel—the Fountain of the Waters—and below on the peaceful lake the swans glide gracefully from shore to shore.

Sometimes we of the Garden Club find ourselves wondering to whom, after all, does this beautiful Garden belong. Is it ours, the Garden Club's? We had the vision, the vision we fought for; we were able to build it with most generous help from our friends, and this help was all voluntary, for none of the seven hundred and fifty thousand dollars that were finally subscribed was solicited by us. Like showers of gold, gifts fell into our hands one after the other. And, through the endowment, we are taking care of it in perpetuity. But it is not ours. We gave it, with fanfare of trumpets, to the City, which had so nobly shared in the creation; and yet, in spite of both these well-known facts, it belongs neither to the City of Cleveland nor to the Garden Club. It is really the Museum's, the Museum's own. The fine Arts Garden and the Museum of Art stand there together, a triumph of architecture and landscape art—a perfect whole.

The Club has wished to make the Fine Arts Garden of greater value to the people of Cleveland than that secured from the enjoyment of its beauty. After months of study and preparation in which it had the coöperation of many institutions, in December last, the Club dedicated the Cleveland Garden Center to the City of Cleveland. Mrs. William A. Lockwood, President of the Garden Club of America, came from New York to honor the occasion, which took the form of a reception to her.

The Garden Center is housed in a small brick building built against the hillside. In its rebuilt and replanted condition, it faces its two imposing neighbors across the lake—on the north the stately and classically beautiful Museum of Art, and on the west that very modern church, built of vari-colored stone, extremely picturesque with its tower and fleche, one of the last buildings designed by Bertram Goodhue. The Cleveland Garden Center makes use of an abandoned boathouse, which is

leased from the city for a dollar a year. Redecorated inside as well as out, it furnishes very charming quarters, with its good-sized reception and exhibition room, whose three French windows open onto a low terrace where the boat landing formerly stood. There is an office with closets and storage rooms, while upstairs are the already well-filled library and the dressing rooms.

Here come the people, crowds of them, dozens by the day, hundreds by the week and on Sundays, thousands by the month, and here are fulfilled the promises by which the Garden Club draws them. Here they are welcomed by a graduate from the School of Landscape Art at Groton, Massachusetts, and by a graduate from the Library School of Western Reserve University. The introductory circular offers, free to all, a place:—

"Where people may come for information and assistance in all kinds of gardening and landscape problems, especially those confronting the small house owner, and where they may trust in finding the advice of experts, free of charge.

"Where information has been stored and tabulated about all the resources of Cleveland and its vicinity, in conservation, growing specialties, birds and bird breeding, the billboard menace as well as the parks and playground development with bulletins, pamphlets, and so forth, on hand.

"Where people may study in adequate surroundings exhibitions of all sorts of floral displays, and in a library, affiliated with the Public and University Libraries, find books, pictures, photographs, catalogues, and so forth, containing data on all sorts of gardens, local, foreign, and historic, as well as plant life, flowers and gardening.

"Where encouragement in all the arts connected with gardening—garden sculpture, garden painting, flower painting, landscape design, and so forth—will be given.

"Where there will be frequent flower and excess-plant distributions to the garden-loving public.



SCORPIO, ZODIAC SIGN GIVEN TO THE FINE ARTS GARDEN BY MRS. WILLIAM MCLAUCHLAN

"In fact, where there will be a clearing house for information secured from local flower specialists and intimate and constant coöperation with such finely functioning organizations as the Western Reserve University, the Board of Education, the Cleveland Public Library, the Cleveland Museum of Art, the School of Art, the School of Architecture, the Metropolitan Park Board, and all of the Garden Clubs of Cleveland and vicinity."

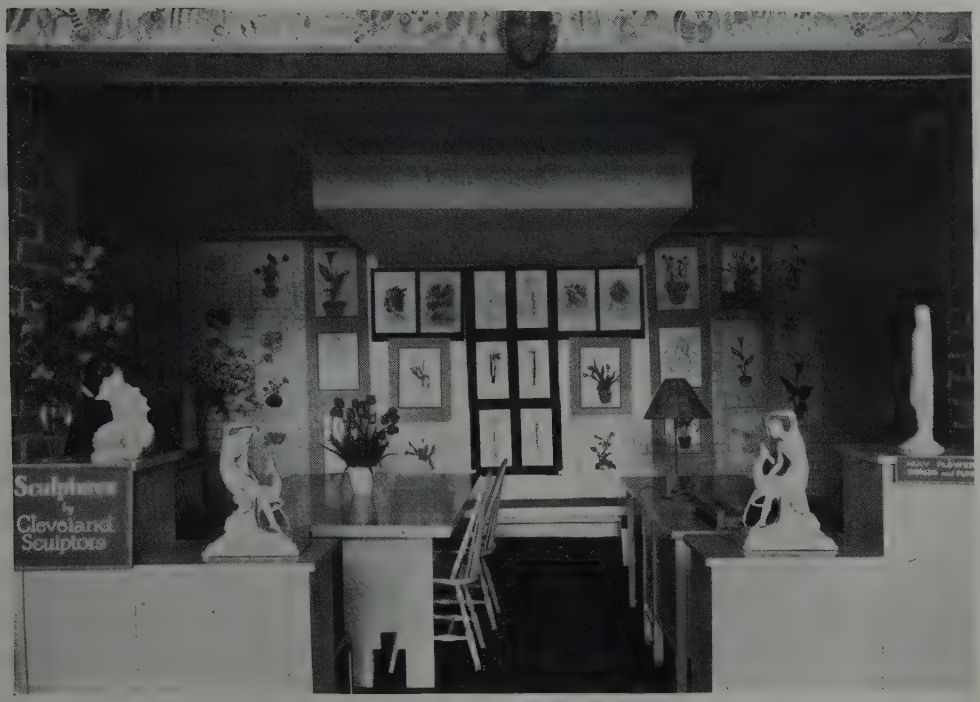
The help and encouragement received from the coöperative organizations cannot be overstated. The exhibitions are changed each month, under a new supervision committee from one of the Garden Clubs, following a programme worked out by the Programme Committee of the Garden Club of Cleveland. Many lectures have been given by experts, appropriately illustrated with lantern slides or exhibits—a rock garden, built before the eyes of the audience, for example, or



THE GARDEN CENTER OF CLEVELAND — TULIP EXHIBITION



THE GARDEN CENTER OF CLEVELAND — CONSTRUCTION OF POOL



THE GARDEN CENTER OF CLEVELAND: EXHIBITION OF FLOWER-DRAWINGS BY CHILDREN IN THE SATURDAY MORNING CLASSES AT THE CLEVELAND MUSEUM OF ART



THE GARDEN CENTER OF CLEVELAND EXHIBITION OF SCULPTURE, FLOWERING SHRUBS

a garden pool. A few months ago, Girl Scouts displayed a brilliantly lighted Christmas tree on the snow-covered terrace; in March, Boy Scouts hung up hundreds of bird houses; in April the Wild Flower Garden Club made a display. In May, the Junior Garden Club, assisted by the Window Box Garden Club, presented a splendid programme, including tulip and iris shows, and distributed baskets of perennials from the garden on the terraced roof.

The Department of Botany, Western Reserve University, is engaged as a laboratory study in labeling all flora in the Fine Arts Garden, thus awakening an interest in those who frequent the walks and grounds. This, with the Pharmaceutical Gardens already developed at a farm belonging to one of the Garden Club members (where more than a thousand students of the University were instructed last year and where all the digitalis used in the University Hospital was grown) is proving that the beginning of a Botanical Garden for Cleveland is already a well-recognized actuality.

Thus, in 1931, under a new president, has the Garden Club of Cleveland continued its effort to carry to completion this most outstanding and far-reaching plan for horticultural development in this community. It is an effort to teach the value of horticulture, artistically as well as technically, to all who can be interested to accept this practical demonstration of correct principles. The Garden Center Committee has gladly accepted the many offers of assistance received from every side, especially from the Museum and from the University.

It happens fortunately that just as this magazine goes to press, the Garden Center Committee can announce its arrangements for affiliation with Western Reserve University. The Garden Center is to establish, in the Department of Botany, two half-time fellowships for graduate students. The Department of Botany agrees to place two capable post-graduate students as half-time assistants in the Center, one of whom shall have had library training. The whole arrangement is under the direction of Dr. F. J. Bacon, Professor of Botany at the University.

And there can be made also the second announcement regarding a closer affiliation with the Cleveland Museum of Art. This was brought to a climax when the Junior Garden Club arranged at the Center an exhibition of drawings of natural flowers done by pupils of the Saturday morning drawing classes in the Educational Department of the Museum. Many of these children had never seen such beautiful flowers as the Committee of the Center furnished during the winter for their models.

As all the members of this particular Committee from the Garden Club are on the Advisory Council of the Art Museum, it is very easy to arrange to bring these children down through the Fine Arts Garden to make drawings of the exhibitions as they are displayed in the Center, and it has been arranged that flowers for this purpose shall be definitely offered each Saturday. Also, a student instructor from the School of Art will visit the several groups which meet in the branch libraries of the city at the same hour every Saturday.



THE CLEVELAND MUSEUM OF ART FROM THE FINE ARTS GARDEN

INDUSTRIAL ART

RICHARD F. BACH, ASSOCIATE EDITOR



Courtesy of "Printers' Ink Monthly"

FIFTH AVENUE, IN THE DAYS OF ITS RESIDENTIAL GLORY



Courtesy of Stern Brothers, New York

A TWENTIETH-CENTURY SHOP INTERIOR

EUGENE SCHOEN, ARCHITECT

Improvement in design of shop interiors usually is in direct ratio to the improvement in public taste. However, a well-managed shop often can advance the cause of design and in some degree anticipate the advance in taste by skillful use of contemporary style tendencies.

ART AS A SELLING POINT

BY LEW HAHN
President, Hahn Department Stores

ART has gone so universally into merchandise that the man who would attempt to sell anything today that does not possess a correct artistic element has an uphill road to travel. Most of us are so accustomed to the contributions that art makes to our daily lives that we have become blind by familiarity to the miracle of it. And yet it is a miracle. It has entered into everything; everywhere you look you find the inevitable contribution that art has made to the creation of beautiful surroundings. Always, everywhere, there is design. We live in a world that is full of the evidence of the selling power of art.

This is no new development, although the trend toward improved design in merchandise has been accelerated in recent years. We have always had art in our familiar utensils and furnishings from the very beginning of civilization. It is obvious, however, that artistic content in what we produce must change from time to time according to the development of our conceptions of what art is. In other words, from the first crude beginnings man has always endeavored to put beauty into his products as well as utility, and as the idea of beauty has gained interest the artistic value of products likewise has increased.

I have a feeling that any prolonged period of prosperity always results in increasing discrimination on the part of the consuming public. In the first blush of prosperity we are likely to choose bad things, but this is nothing more than an open confession of poor or undeveloped taste. Such a confession of ignorance is a splendid starting point toward gaining knowledge. From that first confession one learns to get on to better things. I remember, when I lived in a mining camp in the West years ago, I had a friend who kept a jewelry store, and I liked to go there and look at the things. One day he said, "How would you like to buy this?" showing me a very large but very faulty diamond. I said, "Where did you get that?" He said, "That was one of the first diamonds that George So-and-So bought after he had sold his mining claims." I asked, "Why didn't he keep it?" My friend told me that this man, who afterwards became very wealthy, had spent twenty-five years of his life as a prospector and sheep herder. After he had made his money and had begun to associate with people of education, the diamond that he had thought so fine no longer seemed as good. Finally it worried him and he became ashamed of it. That, I think, is the procession of reactions through which we as a people must go.

Perhaps one of the most amusing, if not tragic, points about it is that growth of good taste is apt to come just when the prosperity that induced it has begun to get thin, so that we merchants who have the job of providing merchandise for customers' requirements find ourselves up against the problem of furnishing things of high artistic value at a time when people have less money to spend than they had when they were buying atrocities. This makes our task more difficult, but it marks a step in the right direction.

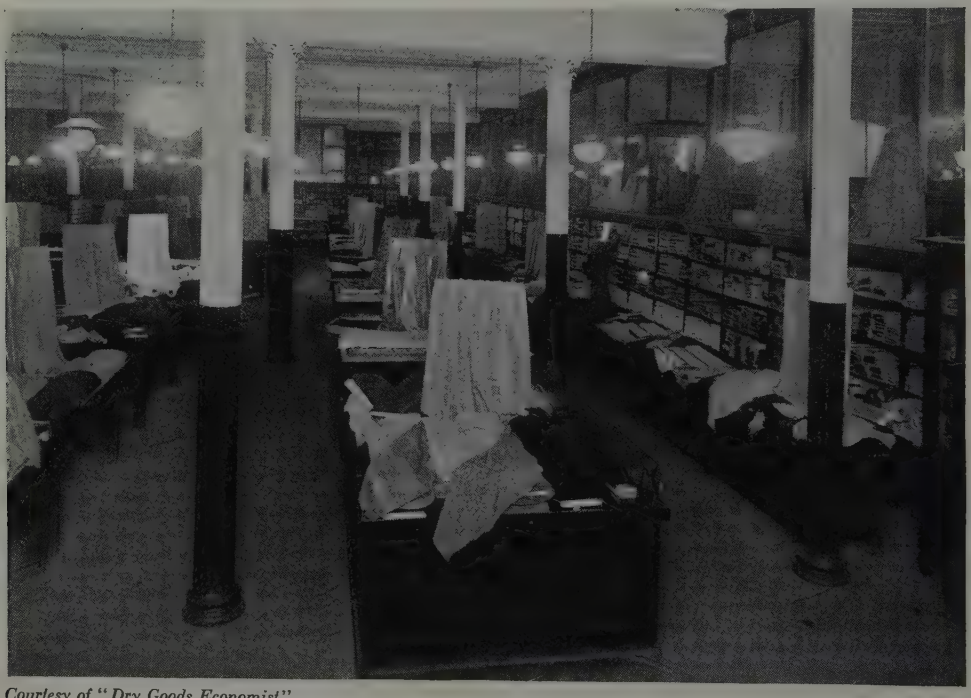
Before the war there were hundreds of thousands of people who were working at tasks that paid them only small salaries and whose highest ambition was one day to possess the deed for a house in some community, composed of long rows of cracker-box houses all built alike, and perhaps to have the deed paid for before death. In the years since then, everybody has enjoyed a largely increased prosperity, and today those same people want houses with some degree of architectural excellence, standing in grounds of their own. Thus, prosperity has led



Courtesy of Saks—Fifth Avenue

THE CONTEMPORARY NOTE IN SHOP DESIGN

Whether or not the designer prefers contemporary decoration, the emphasis is always on straightforward simplicity



Courtesy of "Dry Goods Economist"

A SALES-FLOOR OF TWENTY-FIVE YEARS AGO



Courtesy of J. L. Hudson Company, Detroit

THE PERIOD INFLUENCE IN THE MODERN INTERIOR

Modern shop interiors, like home interiors, stress the period as well as the contemporary style



A FRENCH SHOP-FRONT OF THE LOUIS XVI PERIOD

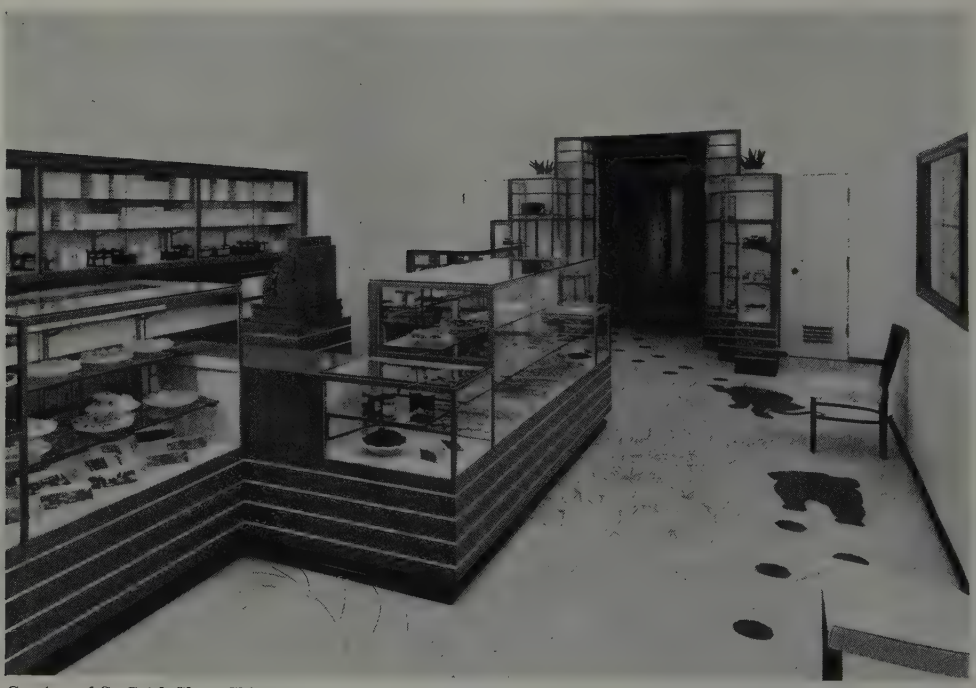
THE METROPOLITAN MUSEUM OF ART



Courtesy of Andrew Geller, Brooklyn HOWE & LESCAZE, ARCHITECTS

THE "SPECIALTY SHOP"

Shops that are devoted to merchandise of specified kinds have a simpler design problem.



Courtesy of So-Catch Shop, Chicago HOLABIRD AND ROOT, ARCHITECTS

A FOOD SHOP SHOWS THE NEW INFLUENCE



Courtesy of Marshall Field and Company, Chicago

SIMPLICITY OF LINE AND SURFACE

The beauty in the texture and grain of wood and the surface of material has come to renewed appreciation



Courtesy of Marshall Field and Company, Chicago

AN INTERIOR DATING FROM THE LEG O' MUTTON PERIOD



Courtesy of Lord and Taylor, New York

THE OLD METHOD OF WINDOW DISPLAY



Courtesy of Lord and Taylor, New York

A MODERN WINDOW IN THE SAME SHOP

As soon as the window designer became aware that he was featuring hats instead of large vases of flowers his window became logical and therefore far more telling both as an advertisement and as effective design.



Courtesy of Lord and Taylor, New York

THE WINDOW OF A FEW YEARS AGO



Courtesy of Lord and Taylor, New York

THE ART OF DISPLAY TODAY

Simplicity and depth enhance the effectiveness of the design.

to increased discrimination in the important matter of choosing a background for the family life of masses of people.

These things illustrate the thought that I am trying to convey, that good times, prosperity, result in a lifting of the level of popular taste. In the department store business we find a tremendous transition from the period that is just behind us. For instance, then there were certain things sold which were called "staples." When we thought of those staples we knew that they had no particular pretensions to any specific design or school of art. They were colorless and did not respond to changing standards of design. Today, practically all merchandise must be colorful and artistic. That means that where, in the past, a store bought huge quantities of plain white towels, for instance, if they were not all sold in one season they would be just as good the next. If a merchant found himself overstocked in such things he was not much concerned, because he could offer the same things next season and eventually they would be disposed of. Today, as you go through the stores, you find that those towels have come under the magic touch of fashion. They have design; they have color! Even washcloths have gone through the same change. And of course you are familiar with the rather nightmarish type of bed sheets which recently came into fashion. All this brings an increasing problem to the merchant who must cater to public taste.

In the department store field we have established what we know as "stylists" or "fashionists" to meet this problem. Everything that is purchased in certain departments has to meet with the approval of the fashion department. In that way we expect to keep in line with what the public wants, for the fashion department attempts to follow with the changes in taste.

It has always seemed to me, in this question of style and fashion, that our old system was a very poor one. Some manufacturer went to Paris and bought a couple of dress models and copied them, changing them according to his own idea. Then retail buyers came to him from all over the country, and this man, who knew absolutely nothing about the people the buyers represented, attempted to tell them what the people back home were going to wear. It seems to me that it is through educational organizations such as The American Federation of Arts and its constituents, as well as through the efforts of good retail stores, that the public should dictate the mode. Anything that brings about a condition where the ideas of a body of informed consumers can flow back to those who have the job of supplying merchandise will provide a much sounder system than the present way.

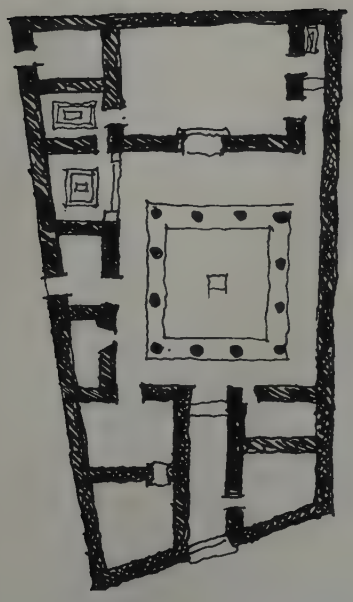
We should be very much interested in the question of whether this present progress, this advancement of artistic feeling and appreciation, is going to continue. I think it will, but I question if it will continue at an unbroken pace. We always progress upward by distinct stages, which may be considered as a series of plateaus or level places in a steep ascent. As we ascend we go from plateau to plateau, resting awhile on each. We progress steadily for a time when there is an unexplained halt; and after a period we start upward again.

So far as merchandise is concerned, I think we are coming to rest on a plateau. Some of the stores which have been employing "fashionists" have come to the conclusion that, after all, fashion is the manufacturer's problem, and "stylists" are now being drafted into jobs as "buyers" for the stores. In this way you may get a good buyer, but you certainly lose a "stylist." On the other hand, if we depend on manufacturers for the style side, I am sure that they will fall asleep on the comparatively high plane we have reached and we shall have to wait for somebody to come along and awaken us anew.

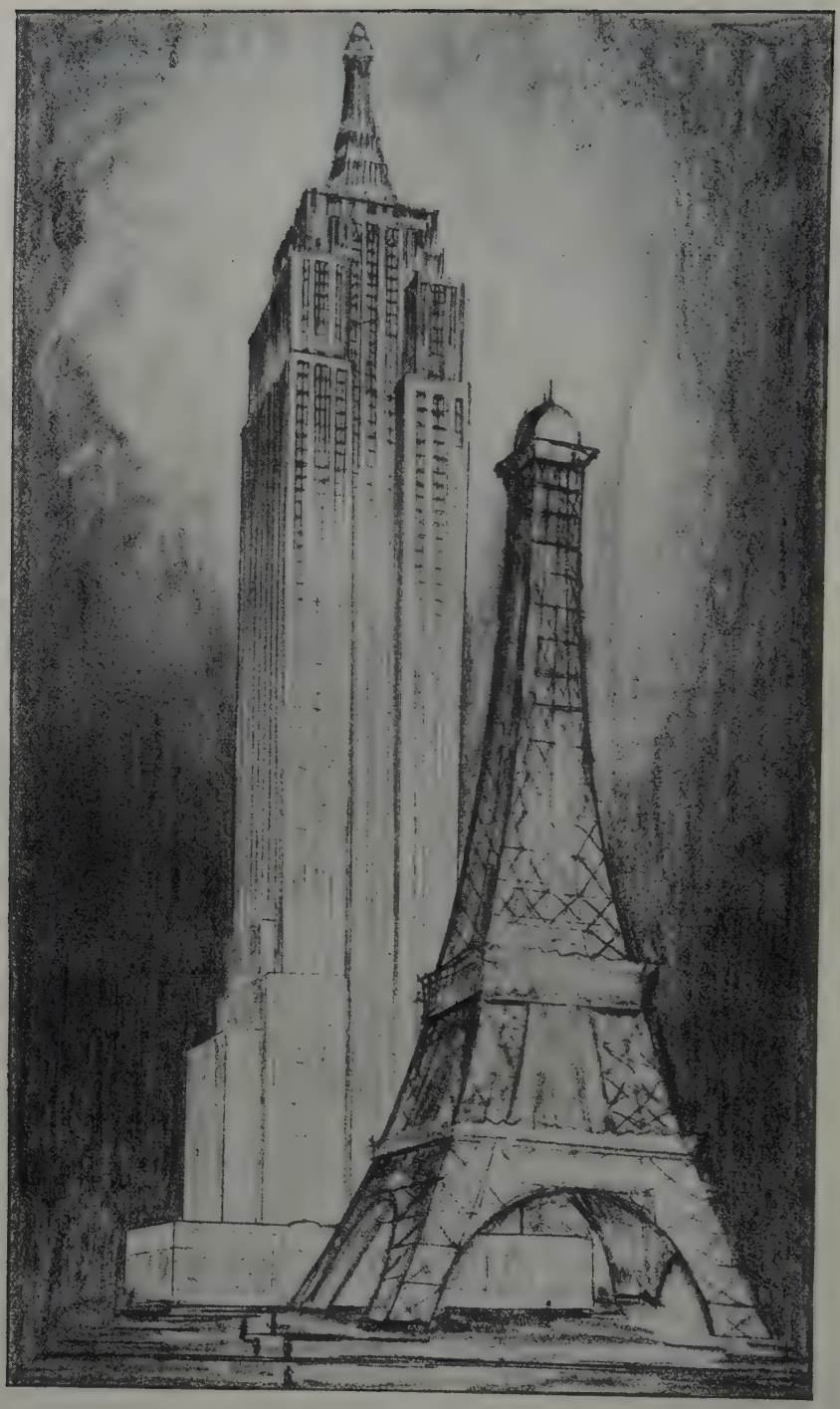
[The American Magazine of Art is indebted to the American Union of Decorative Artists and Craftsmen, to the *Dry Goods Economist* and to *Printers' Ink Monthly* for assistance in obtaining illustrations for this article.]

ARCHITECTURE

JOHN IRWIN BRIGHT, ASSOCIATE EDITOR



TYPICAL PLAN OF A GREEK HOUSE,
200-300 B. C.



THE EMPIRE STATE BUILDING, HIGHEST STRUCTURE IN THE WORLD, AND THE EIFFEL TOWER, WHICH HAD HELD THE RECORD SINCE 1889

ARCHITECTURAL STYLES

BY JOHN IRWIN BRIGHT

IT IS the most natural thing in the world that there should be a pronounced public interest in the subject of architectural styles, because only by the use of the term itself can some degree of order be introduced into even the most superficial review of the art of building. Like any other symbol, however, its meaning must be very clearly comprehended, otherwise its use, instead of being helpful, is only confusing.

A definition is a portentous thing. It must be exact and therefore final in the sense of its power to convey a vivid impression, and once having been accepted, any substantial change in its implications completely ruins the argument erected by its assistance. It has a disconcerting way of bobbing up in unexpected places and confounding the inventor. With these risks in mind and for the purpose of this short essay, it may be said that the most conspicuous attribute of style is its mutability, for it is founded on opinion, not fact, and is, therefore, changeable at will. It is adaptable to times and circumstances and refuses to be clothed with that very element of finality which seems to be the basis of a definition. There is an unfortunate connotation in the words, "architectural styles," that makes difficult any calm, reasonable approach to their understanding. Who among us has not experienced the dreadful ordeal of having been brought face to face with a Celebrated Example or at least a picture of it, and then made to feel that the inability to name its style, off-hand, betokened a disgraceful want of familiarity with the finer things of life? This predicament is reserved for those who conceive of a style as something measurable, assessable, a formula, demonstrable as a geometrical theorem. They regard architecture as something that can be cut up into chunks and packed away in neat bundles for future reference. All this distress of mind would vanish, confusion would be swept away, if we should proceed upon another assumption and, instead of trying to classify the art into static units, we should look upon style as only a manner, not to say a mannerism, a mode of expression capable of being infinitely modulated. Employing the word in this elastic sense, it becomes possible to arrange architecture for the convenience of study and contemplation into such divisions and subdivisions as may be desirable, always bearing in mind that the grouping is done for the purpose of clarification and that only in the largest sense of the word is there such a thing as a Greek, Roman, Gothic, or American style.

Labels seem to have a peculiar fascination for man, and architecture has suffered to a greater extent than any of the other arts from the offices of those who are preoccupied in introducing order and neatness into a rather slipshod world. Over a century ago, Mr. Louden, a painfully exact Englishman, wrote a stupendously long book on the humbler examples of his native domestic architecture. Style to him was arbitrarily organic, possessing the structural reality of a column or a roof, and was never omitted from his descriptions. In writing of the tiny cottage of a childless couple he observed that it was more Grecian than Gothic—a safe statement to make, for, had he said more Gothic than Grecian, he would have shown every bit as much discrimination and his opinion would have sounded quite as erudite. The idea interested him so much that he developed it at length. "If the door and the two windows had Grecian architraves and mouldings the building could then lay claim to be called a cottage in the Grecian style, but being without these, it has little or no expression of style, but simply an expression of

U OF I
LIBRARY



A PHILADELPHIA STREET THAT HAS THOUSANDS OF COUNTERPARTS

the subject or purpose for which it was built; that is, to serve as a cottage or human dwelling of the humblest kind. The glass windows, the door for security and the chimney top clearly show this edifice to be a human dwelling; and its size as decidedly determines it to be one of the humblest description, or what is called a cottage. Remove the windows and the chimney top, leaving the entrance without a door, and it might be taken for a cattle shed. Remove the roof and replace the door and it might pass for a place of burial. Restore the glass windows, increase the height of the principal one and replace the roof with a little alteration, adding on its summit a turret and bell, and this structure might be taken for a chapel. We state these things simply for the purpose of showing what is meant by expression of the subject in contradistinction to what is meant by expression of architectural style." He approved in principle of the grafting of a Swiss chalet on the English landscape but objected vigorously to the great stones and odds and ends of rubbish used to weigh down the roof. Permissible, yes, in the land of its nativity, but in its transplanted state, "for an architect to use them (the stones) as component parts of a Design in the Swiss Style would display a great want of discrimination and would be imitating a peculiarity." The substance of these remarks now entering upon their second century of immortality may still be met with in current literature and illustrates the mental hurdles one must surmount in trying to fix the unfixable.

Style in architecture is a term usually reserved for buildings of some magnitude or importance or which conform vaguely to our ephemeral canons of taste. This is a kind of intellectual snobbery with which I am not in sympathy. I much prefer the more generous philosophy of our pre-Victorian Englishmen who championed the wholesome, scientific view that architecture is the art of building and, conversely, that all building is architecture.

It is excessively uncomfortable to recall that there are such things as the General Grant and Early Pullman styles. That these are terms of derision does not in the least affect their truth. Furthermore their Americanism and their status as legitimate offsprings of our type of civilization is self-evident to the most casual observer. If we consider that our parents were illiterate, vulgar, and coarse, we always have the undutiful and sometimes dangerous privilege of being ashamed of them. But, alas, we cannot disown them!

Beauty or the absence of beauty has nothing to do with style. Beauty itself is an extremely illusive attribute. When we receive a pleasurable sensation from the contemplation of an object, then the object is beautiful to the one who contemplates it. To any one who

points out that this statement is a perfect example of reasoning in a circle and hence, non-constructive, I can only reply that it is as far as our most respectable philosophers have been able to lead us. It is, therefore, futile to try to pin down Style to any preconceived or personal idea of Beauty. But, in spite of the unassailable and tolerant position taken by the philosophers, can there be anything less flattering to our pride than to be forced to include the interminable, dreary rows of the small Philadelphia house, sixteen feet, center to center, thousands upon thousands of them, among the recognizable American styles! And yet there seems to be no escape from it. The shape and size of the lot, imposed by law and custom, has had much to do with the peculiar stupidity of the general result, but the plan, such as it is, has quite enough individuality to merit a name of its own. Surely this honorific title cannot be withheld when that widely advertised slogan is recalled, "Philadelphia, the City of Homes," a specific reference to these selfsame houses. Their façades show little imagination or what is innocently regarded as design. On the whole this is fortunate, for when, in evil moments, embellishment is attempted, that much abused pair, General Grant and George Pullman, could obtain ample moral revenge for all the mean things said about them by standing arm in arm across the street and murmuring in unison, "Why pick on us?"

In talking about architectural style we are inclined to complicate the question unnecessarily by lavishing entirely too much attention on the features immediately apparent to the eye of the beholder. The form of window openings, the employment of columns for support or decoration, the function of walls or piers as weight-carriers, the character of building materials, whether of wood, brick, stone, or metal, are all comparatively obvious features of the building, none of which, or even all of them taken together, should be permitted for one moment to blur the fact that the plan itself is an integral and often the most significant and revealing part of the structure.

In very early habitations and in most buildings that were constructed in a less substantial manner than were the temples and palaces of antiquity, the plan is all that remains to us, other evidences of the builder's art having disappeared. Often the plan is not much more than a lingering scar in the body of the earth. From the study of vestiges such as these, with only an occasional fragment of a column or wall-surface to lend corroborative testimony, domestic Grecian architecture from the eighth century, B. C., to the time of Pompeii has been reconstituted. Running through these centuries there was a well-defined fashion or manner of building, a practical acceptance of a precedent of a plan and elevation by a substantial fraction of the civilized world. Cultural advancement accompanied by an increasing luxury in the scale of living stimulated modifications and elaboration in the houses, but the style as shown by the plan remained virtually unchanged.

It is, indeed, a far cry from the time of the Trojan War to Philadelphia of the present, but just as the plan of the early Greek house is our main source of information as to its style so the arrangement of the operative builder's house, isolated or in groups, is by far its most interesting feature. For many years it has "worked," and in so doing it has survived the pragmatic test. It has supplied with a fair degree of satisfaction a social and economic demand and has been reproduced in uncounted swarms. It thus fully qualifies for membership in the company of architectural styles and is entitled to display its diploma.

Architectural styles should not be taken too seriously. They should be accepted for what they really are—the language of architecture which, like all other forms of speech, varies with people and epochs. When communications were slow and difficult and before the printed word was so widely dis-

tributed as it is today there was but small interest taken in the subject. Isolated communities worked out their own architectural problems without being conscious that they were doing anything admirable or extraordinary. In this mysterious way styles were born. Under these conditions what we rather loosely term colonial architecture was split up into many distinguishable variations. The differences are of variety rather than of species and can be traced the length of the Atlantic coast. Between the Maine and the Connecticut Valley colonists there was a divergence of opinion as to how to make a house. The typical Philadelphia house would have looked uncomfortable in New Amsterdam or in Maryland. At the borderlines of provinces there was often an interfiltration of fashions which, as could only be expected, softened the characteristic hall-marks of each contributor. When one gives a fair amount of attention to such things it becomes clear that Style is only a name invented to introduce some order into the study of architecture and has nothing whatever to do with the art itself. Once this rather presumptuous word is put in its place, shorn of its usurped power, and treated as it really is, the lowly servant of the great master, Art, we will be more disposed to weigh with deliberate care the claims of the candidates.

During the last decade or so the skyscraper has been hailed frequently as the final flower of American genius in architecture. On every hand we are urged to rejoice that we are now leaders, not followers. At last we have an American Style. The shackles of a dead tradition have been stricken from us. But, as has just been shown, we have always had, not one American style, but dozens of them, just as all other peoples have had since first man commenced to lay brick upon brick, stone upon stone. In comparing our accomplishment with the great churches and palaces of Europe, we have been somewhat crestfallen in noticing that the difference in magnificence was consistently in their favor. But never again! For in 1930, A.D., having attained the high altitude record by topping the Eiffel Tower, we feel that we can look down on the rest of the world serene in the possession of an architectural style of our very own. However, before we become too involved in our own self-assurance it would be the part of wisdom to scrutinize closely the changes that the tall building has wrought in our cities. The sole reason for advertising it as the American Style is because we admire it. We like their looks, or, more moderately stated, the looks of about two per cent of them. There is something in a man that makes him enjoy peering down from great elevations and in gazing up at unscaleable heights. These unrivaled towers constitute an American style if you will, but whether we will eventually be proud of it or not is another story. It may well be that critics yet unborn will rate the Philadelphia row house above the skyscraper as a sounder contribution to the architectural record of American life.

There is no proof comparable to that of time. We have lately seen what occurs when our production machinery runs amok. A bath-tub will overflow if the water runs in faster than it can run out. Something very similar to this is happening in most of our great cities, New York being, of course, the prize example. Great buildings are being erected faster than the streets and subways can take care of the increase of population induced by the buildings themselves. The question which presses more and more insistently for an answer is not the fatuous one as to whether or no we have evolved an American Skyscraper Style but rather the vastly more practical one as to how the city can defend itself from the tyrannical exactions of this lawless giant.

ORIENTAL ART



A CARYATID, "GODDESS OF FORTUNE"
MATHURA SCHOOL, SECOND CENTURY
The Museum of Indian Art, Benares



BISHANDAS

SHAIKH PHOOL, "THE MAD SAINT OF AGRA"

MOGHUL SCHOOL, SIXTEENTH CENTURY, THE MUSEUM OF INDIAN ART, BENARES

A NEW MUSEUM AT BENARES

BY O. C. GANGOLY

Editor of "Rupam"

IT IS a very curious fact that understanding of Indian art in America is not growing apace, considering how many distinguished examples have found their way into the museums of the States. The Museum of Fine Arts in Boston contains the finest and the most representative masterpieces of Indian art under one roof in any part of the world, and other important museums, such as the Metropolitan, the Pennsylvania, the Cleveland, and the Chicago Art Institute, contain valuable documents for the study of a phase of Indian civilization which has only left its records in the visual arts. In the United States there is hardly that political prejudice which precludes people in England from taking a just attitude towards the ancient art of India. The enthusiasm for the art of the Far East—especially of China and Japan—and the numerous expeditions to collect masterpieces of Chinese painting and sculpture have helped to build up in America an appreciation of the art of the Far East—is still exclusive of that of India and Indonesia. Frequent contact with the art of China and Japan has certainly prepared the American mind to overcome the barriers presented by the strange forms and symbolism of the East, and to arrive at an accurate and critical understanding of the beauty of the plastic arts of the Orient. So there is little reason why the study of Indian art in America should still be retarded. The subject is infrequently treated in the American journals devoted to art.

According to latest reports, round-table discussions on Indian art are being organized in the Museum of Fine Arts, Boston. Usually, when museum directors inaugurate an Oriental department they begin to think in terms of Far Eastern art, in which India has no place. It is scarcely recognized that Chinese Buddhist art, which now evokes such widespread admiration, owes much of its quality and the whole of its symbolism directly to India; and that for a fuller and a more comprehensive understanding of certain phases of Chinese art, Indian art holds the key. It is unfortunate that the pioneer and epoch-making efforts of Dr. Denman W. Ross have not been followed up by other connoisseurs of liberal outlook and similar breadth of view, in the field of Oriental art. In the person of Dr. Coomaraswamy, America is fortunate in having the coöperation of a learned scholar and a connoisseur of exquisite taste and rare judgment, who is eminently fitted to interpret to America the meaning and message of the art of his own country. The time is certainly ripe to lift Indian art above the limits of provincial or local interest.

The foregoing remarks are designed to introduce the announcement of the opening of a new Museum of Fine Arts in India, with which the writer was very fortunately associated. There are numerous official museums in the different provinces of India, but they are more in the nature of storehouses of archaeological specimens, where all manner of finds are gathered together for conservation, generally in crowded and ill-lighted rooms in which there are no facilities for an adequate or effective display on a selective basis, and they generally play no part in artistic education or in communal enjoyment of aesthetic pleasure. They are invariably the grim sepulchres of archaeological mummies in a second burial of dust and oblivion, deserted by professors and schoolmasters and scarcely visited by scholars in search of education or persons in search of artistic enjoyment.

A singular and unique interest, therefore, attaches to the new Museum of Indian Art (*Bhārat Kalā Bhavan*) at



A KINNARA, GUPTA SCHOOL, FIFTH CENTURY
THE MUSEUM OF INDIAN ART, BENARES

Benares, which offers a magnificent collection of painting and sculpture, very carefully chosen by an Indian connoisseur who has generously given to the public the fruits of a collection that took him twelve years to build up. This collection deserved a worthy house for an effective display, and the *Nāgari Prachārini Sabhā* (Society for the Dissemination of Vernacular Literature) of Benares has provided a most worthy one. As was stated by well-wishers and friends at the opening ceremony, the hope is that the collection will develop into the future National Gallery of Indian Art, taking a position above the numerous provincial collections, and function as an all-India center for training and education in a critical apprehension and understanding of Indian art by the Indians themselves. Situated in the sacred city of Benares, of hallowed associations and memories, and in close proximity to the recently established Hindu University, the Museum begins its career in a very happy environment and under the best of auspices.

As has already been remarked, the collection is not a chance gathering of antiquarian or historical relics, but a



KĀRTIKEYA, INDIAN MARS, GUPTA PERIOD, FOURTH CENTURY

THE MUSEUM OF INDIAN ART, BENARES

collection chosen with the utmost care and discriminative taste and made up of specimens of significant aesthetic quality. The early phases of Mayuriyan and Sunga periods are not represented, but compensation is provided in the unique example of a slightly later period—a "Caryatid" of the Mathura School—the native Indian school almost contemporary with the exotic school of Gandhara. Specimens of this indigenous school, of which fine examples are extremely rare, provide the necessary corrective to the fallacy, now fairly exploded but still believed by many European archaeologists, that the Gandhara School gave inspiration to the native Indian art of sculpture, before it blossomed out in the Gupta period (320–600, A.D.). The original phases of the Mathura school have hitherto been represented by a series of decorative sculptures, pilasters and uprights for old temples and *viharas* in the form of the figures of *Yaksinis*—somewhat unattractive to Western eyes because of their clumsy though vigorous eroticisms and their plastic forms of anatomical exaggerations. The magnificent caryatid here reproduced gives a completely new idea of the quality of the

Mathura school. Of the Gupta school, a very outstanding piece adorns this collection. It is the seated figure of the Indian Mars, "*Kārtikeya*," the story of whose birth inspired Kālidāsa, the Indian Shakespeare, to write one of his finest epics, the *Kumāra Sambhava*. The beautifully poised figure has indeed all the mystery, the grandeur, and solidity of an epic form. All the Indian gods have their appropriate weapons and vehicles or mounts (*vāhanas*, as they call them); Kārtikeya flies across the clouds on his mount, the peacock, whose feathers are put to such exquisite decorative uses in the composition here reproduced. Scholars are still divided in their opinion as to whether the piece should be ascribed to the Early or Mid-Gupta epoch. Another example of Gupta sculpture in the collection is a magnificent fragment of a mythical bird, a *Gandharva*, evidently an excerpt from an architectural decoration of a temple. The Indian sculptors were adept in the rendering of zoömorphic forms. Half-human and half-animal forms have been woven by them in originally imaginative forms, in singularly complete wholes, characterized by a plastic logic unparalleled in the history of sculpture in any part of the world. The collection is quite rich in examples of Mediaeval Brahminical and Jaina sculpture, chiefly fragments, of which the most important is the standing figure of a *Vaishnavi*, an humble gift of homage of the writer to this new temple of Indian art.

The examples of sculpture, though most of them are very distinguished specimens, are, comparatively, smaller in quality and are outnumbered by the paintings, of which there are about two hundred, embraced in several sub-sections, the outstanding features being those of the Moghul and the Kangra schools. Besides numerous single portraits of the Persian and Indo-Persian schools, the section is very rich in historical and anecdotal subjects drawn by the Moghul miniaturists. It will be hard to excel the intensity, the concentration, the sense of atmosphere, and the peculiar quality of realism that characterize the presentation of the famous *Shaikh Phool*, "the mad saint of Agra." Quite a formidable group of visitors and devotees have gathered in the little court-yard respectfully waiting with their gifts of devotion, without disturbing the saint, who is engaged in digging the floor in one of his erratic moments of insane reverie. The miniature bears a valuable inscription indicating the subject and the name of the artist, Bishandas, one of the favored artists of the Court of Jahangir, who mentions him more than once in his charming memoirs, *Tuzuk-i-Jahangiri*.

In the art of the Moghul courts, as in Persian art, calligraphy was regarded as an essential part of painting and book-illustration. Some very distinguished examples of panels of "hand-writing" are in the collection and testify to the popularity of this art amongst Moghul courtiers who, led by the Imperial



A PANEL OF CALLIGRAPHY, MOGHUL SCHOOL, CIRCA 1550

THE MUSEUM OF INDIAN ART, BENARES



THE LOVE LETTER, KANGRA SCHOOL, EIGHTEENTH CENTURY
THE MUSEUM OF INDIAN ART, BENARES

patrons, vied with each other in procuring the finest examples of panels, written and decorated by famous calligraphers. The one here reproduced is from the pen of Faqir Mir 'Ali-al-Quatib, a Persian calligrapher who settled in India and died in Guzerat in 1558 A.D.

The most attractive feature of the painting section is a charming series of Kangra miniatures, illustrating Shaivite as well as Vaishnavite themes, portraits, and *genre* subjects including several fine examples of themes of old Indian love-lore—the *nāyikās*—the types and characterization of the lovers as heroines in love-dramas, broadly keeping to the conventions of old literary canons but invariably interpreted in terms of actual experience.

The Kangra miniatures, in their themes as well as in the types of the figures depicted, have an emotional depth, a mysterious tenderness, a quaint suggestiveness, a wonderful concentration and absorption of the form in the theme itself, which offer no parallel in any other phase of Oriental painting. The obviously *genre* presentation of a girl flying against a storm has a mystic flavor and erotic suggestion into which a whole world of love-lore can be read and interpreted. The fluid lines of the drapery are contrasted with the straight lines of the architecture, on the one hand, and the curve-forms of the clouds, on the other. "The Love-letter" is another of those exquisite studies of "moon-faced" ladies, whose shyness and reticence suggest, more effectively and with more picturesque grace than any open avowal, the expression of their love.

If the Kangra miniatures were better known, as they deserve to be, they would be likely to wean away the ardent worshippers of Greuze or Fragonard, for over and above the intense lyricism of the conceptions there is a dominating mysticism of religious ideas—the love of man and woman, typified in the divine love of Radha for Krisna, which idealises love to the plane of religious devotion.

The organizer of the collection, Rai Krishna Das, has not been restricted by the barriers of the classic phases of old Indian art, but has been fully alive to



GIRL IN A STORM, KANGRA SCHOOL, EIGHTEENTH CENTURY
THE MUSEUM OF INDIAN ART, BENARES

the significance and beauty of the modern movement initiated and led by Dr. Abanindra Nath Tagore, who, picking up the threads of old traditions, has been attempting to weave the tapestry of modern ideas, in which the warp and woof of old and modern thought have mingled with startlingly rich effect. The old masters, studied with diligence and respect, have yielded to the modern Indian artist the elements for building up a new language to answer to the modern change of taste, without making any abrupt break with the past, which is finding, in the creations of the present, a new and a rejuvenated life. Keenly alive to the significance of this new movement, Rai Krishna Das got into touch with its earliest phases several years ago and commissioned Sailendra Nath De, a gifted pupil of Dr. Tagore's, to draw a series of miniature illustrations to the immortal classic of *Kālidāsa*, "The Cloud Messenger," a commission which inspired the artist to produce a brilliant set of cameos that caught the life and spirit of the poem with a largeness of vision and a power of interpretation very much akin to the old masters of India. "The Banished Yaksha," here reproduced, pining away in the separation from his beloved, under a divine curse, in the desolation of his cloud-land, is interpreted with a poignant sense of an intensely dramatic situation, realized and expressed in terms of a decorative language which has been inherited by the modern artist from his illustrious ancestors.

Altogether, the collection represents, through distinguished specimens, the main currents of Indian art, in its varied historical development from the first century, B.C., to the beginning of the twentieth. As its generous donor has designed, with great judgment and foresight, this National Gallery of Indian Art is destined to bring modern Indians into intimate and vital contact with their old artistic heritage.



SAILENDRA NATH DE — THE BANISHED YAKSHA

MODERN SCHOOL; THE MUSEUM OF INDIAN ART, BENARES

MUSEUM ACCESSIONS



VIKTOR SCHRECKENGOST PLAQUE NUMBER 5

This piece of pottery, with a strong design well adapted to the surface it decorates, has been recently added to the permanent collections of the Cleveland Museum of Art



FRANZ HALS PORTRAIT OF A PREACHER

This very notable painting has come to the Fogg Art Museum, Cambridge, as part of the Naumburg collection willed to Harvard University. Modern painters will study this excellent example of the vivid and realistic work of Franz Hals with great pleasure. Nothing has been discovered concerning the identity of the sitter.



JACQUES LOUIS DAVID — THE DEATH OF SOCRATES

This painting, executed in 1787, is a most interesting example of the type of artistic expression that was influenced by the classical revival of the eighteenth century. It is one of four paintings by David which are considered his masterpieces that have come recently to the Metropolitan Museum of Art.



WILLIAM SOMMER MARVIN

A child's portrait brilliant in linear quality, color, and vitality, recently purchased by The Cleveland Museum of Art, from the annual May show



CLARENCE H. CARTER JULY

Another recent purchase of The Cleveland Museum, a water color vividly conceived and rendered

FIELD NOTES

DEALING WITH LOCAL ART EVENTS HAVING MORE THAN LOCAL INTEREST

LEILA MECHLIN, ASSOCIATE EDITOR



FRANK BRANGWYN — ETCHING

THIS PLATE WAS MADE ESPECIALLY FOR THE AMERICAN COLLEGE SOCIETY OF PRINT COLLECTORS TO BE ISSUED EXCLUSIVELY TO MEMBERS. SECOND PLATE OF 1930–1931 SERIES.

FIELD NOTES

ART INSTITUTE OF CHICAGO

In the galleries of the Art Institute of Chicago is exhibited not only the best of contemporary work but the best of all time. During the month of May, when the Eleventh International Exhibition of Water Colors was on view, a notable group of prints, the works of four great Italians of the late seventeenth and early eighteenth centuries — Piranesi, Canaletto, and the two Tiepolos, father and son—were set forth in an exhibition in the print rooms. At the same time was shown in the Hutchinson Wing a rug, recently purchased by Mrs. Rockefeller McCormick and lent to the Institute for an indefinite period, which is known as "The Emperor's Carpet" and said by Arthur Upham Pope to be one of the finest achievements in carpet-making in the world.

The International Water Color Exhibition occupied ten galleries in the East Wing and comprised 535 paintings. A considerable number of sales were made, and a portion of the collection, if not the whole, will later go out on circuit. Indication of the growth of interest in this exhibition is given by a knowledge of the fact that the First International, held in 1921, included only 146 works.

In a recent issue of the weekly *News Letter* of the Art Institute of Chicago attention was called to the fact that, although Americans are said not to be "art-minded," the yearly attendance at the Chicago Art Institute and the Metropolitan Museum of Art in New York each approximates 1,200,000, which far exceeds the yearly attendance at either the Louvre in Paris or the National Gallery in London. Considering the number of Americans who travel abroad and swell the attendance records of these two great art institutions, this is the more remarkable.

Some years ago a little theatre was added to the Art Institute of Chicago, through the munificence of Mr. and Mrs. William O. Goodman, an asset both to the Institute and to the city of Chicago. It was intended originally for the use of the dramatic school, with the idea of expanding the Institute's scope and bringing into closer relation the several arts—painting, decoration, costume design, acting. For five years this theatre has been used almost exclusively by a repertory company which has put on a series of excellent plays. But at a meeting of the Board of Directors of the Institute, held the last of April, it was voted to discontinue the repertory company and to utilize the theatre exclusively at present for the benefit of the dramatic school and the purpose for which it was originally intended.

HIGH PRICES AT THE SEASON'S SALES

Every art lover is a potential collector, and there are few who do not find interest in the prices which works of art bring in the leading auction rooms. In fact, the record of such sales may be regarded as a barometer of the market, a measure of the value placed by individuals upon such works as possessions. The American Art Association Anderson Galleries, Incorporated, New York, has lately issued a statement covering sales of the last season, a season which has been remarkable for financial depression. But, strangely enough, the report of these galleries shows a definite increase for the past season in the average total realized per session for sales over the preceding season. For paintings the total amount received was $933,419.50; for art objects, including tapestries, rugs, furniture, decorations, porcelains, etc., $1,974,747.50; and for prints and etchings, $141.934.50.

The highest single sale total for the season was $355,465, brought by the collection of Mrs. Ambrose Monell of Tuxedo Park, a one-session sale of only 64 catalogue items. Included among these was a small group of very choice paintings, a collection of Gothic stained

and painted glass, and Gothic furniture. The highest price among the paintings was realized by a Turner—"Venice: The Giudecca"—which brought $85,000, topping a fine Rembrandt—"A Rabbi in a Wide Cap"—which brought $75,000. The Monell collection was of great importance because the seven paintings it contained were all of a high order—a Rembrandt, two Turners, two Raeburns, a Reynolds, and a Ferdinand Bol; also the Monell stained glass was extraordinarily fine.

Another notable sale was that of the collection of the Countess de la Béraudière of Paris, which realized a total of $277,455. In this collection was the Houdon bust of the Comtesse de Sabran, the bidding on which started at $25,000 and mounted by jumps of $5,000 to the $80,000 at which it went to a New York private collector.

An important sale of Early American furniture, silver, etc., from the famous Francis P. Garvan collection, occurred in January and realized $242,852.50.The hold which early American silver maintains on collectors was illustrated by the fact that at this sale $9,000 and $8,500 were paid respectively for two silver flat-top tankards, the work of two early New York makers, Peter van Dyck and Hendrik Boelen.

The Benjamin Flayderman collection of American furniture, silver, etc., brought $86,320. A feature of this auction was a paneled room by Samuel McIntire which sold for $3,300, going, as did two McIntire mantels, to a well-known New York collector for incorporation in his home in Massachusetts.

AT GRAND RAPIDS

At the convention of the American Federation of Arts in Brooklyn Mrs. Mary Cooke Swartout, Director of the Grand Rapids Art Association, by special request told of the recent organization of the Michigan State Federation of Arts and plans for its development.

The Grand Rapids Art Association announces some excellent exhibitions for the summer: in June, water colors by George Murray and etchings by Diana Thorne; in July and August, paintings by Ramon Zubiaurre and an exhibition by the photographers and the Camera Club of Grand Rapids; and several print shows are in prospect.

This Association is fortunate in having recently received as loans two paintings by George Inness, lent by his daughter, Mrs. J. Scott Hartley.

LOCAL ART AT THE CLEVELAND ART MUSEUM

The Cleveland Museum of Art devoted six of its galleries to an Annual Exhibition of the Work of Cleveland Artists during the month of May. Over 2,600 museum members, artists and guests attended the opening reception and private view. Two hundred and eighty-six artists were represented by 775 objects, chosen from 3,418 entries by an out-of-town jury consisting of Miss Gertrude Herdle, John Sloan and Henry E. Schnakenberg. This exhibition embraced all the arts, although oil painting and water colors were in the majority. Ceramics were well represented, reflecting the influence of R. Guy Cowan and his associates of the Cowan Potters. Textiles included an interesting range of effects, batiks, embroideries, hand loom weavings and appliques. The photographers made a good showing with prints that prove the camera to be an artist's tool as surely as are the brush and chisel. Sculpture was well represented; the silversmiths and jewelers were represented to better advantage than for several years. A pair of gates and several pieces of furniture in wrought iron and aluminum illustrated the brilliant accomplishments of the Rose Iron Works in the application of modern design to metal work. The graphic arts found expression in a wide range of technique and interest. Illustrations in pen and ink, water color, and other media were shown in profusion, together with etchings, lithographs, drypoints and drawings. The public's active interest in the ex-

hibition materialized in purchases which totaled over $2,000 on the opening night.

I. T. F.

ART IN INDIANA

At the Annual Meeting of the Indiana Federation of Art Clubs such timely topics were discussed as "How To Interest the Public in Art," "How To Interest the Public in the Ownership of Art," and "City and Regional Planning in the Field of General Activities." At this meeting the Federation of Art Clubs went on record as supporting a drive for 1,000 Patrons for the Hoosier Salon, to support the 1933 Salon in the Chicago World's Fair, and also a proposition for a separate building of native stone which shall suitably house Indiana's exhibit at the fair.

Wilbur D. Peat, Director of the John Herron Art Institute, was the principal speaker on the subject of "How To Interest the Public in the Ownership of Art." "There are two types," he said, "of art buying public—those who want things for certain places in their homes, and those who buy art objects because of their intrinsic worth, without regard to placement, as precious things greatly desired. We can help the public become enthusiastic about art; we can spread information; we can impress upon potential purchasers the necessity of intelligent analysis of the qualities which make for enduring worth. We can at every opportunity bring people into contact with purchasable works. The greatest weakness today in promoting the ownership of art is the lack of consistent educational work, propaganda, and good salesmanship."

THE CINCINNATI ART MUSEUM

The Exhibition of Paintings and Drawings by Thomas Gainsborough at the Cincinnati Art Museum continued until the end of May. It aroused much local interest, while art critics and connoisseurs from all parts of the country went to see the representative group of fine canvases shown.

On May 16 the Cincinnati Print and Drawing Circle opened an exhibition of Prints of the Romantic Period which continued until June 21. The French lithographers, such as Delacroix, Isabey, Gavarni, were especially well represented.

The Exhibition of Work by Students of the Cincinnati Art Academy opened on May 24. An unusually interesting group of works was set forth. A member of the Museum School, Margaret Wherry, was a recent winner of a prize for textile design in the College Art Association Exhibition of Students' work.

From June 5 to June 28, the Thirty-eighth Annual Exhibition of American Art was on view at the Museum. The leading American artists were represented.

Dr. Adolph Goldschmidt, noted authority on mediaeval art, gave a lecture at the Art Museum on May 17, on the subject of "German Painter-Poets of the Fifteenth and Sixteenth Centuries," illustrated by lantern slides.

CONTEMPORARY FRENCH PAINTINGS AT THE DETROIT INSTITUTE OF ARTS

Dr. William R. Valentiner assembled recently a collection of Contemporary French Paintings for exhibition at the Detroit Institute of Arts. This collection of one hundred and fifty paintings presented a survey of the most important painters of Paris active in the last thirty years. While a few paintings by Renoir and Degas showed connection with the style of the impressionists, the stress of the exhibition was placed on the painters beginning with Cézanne, the founder of the modern school, whose new principles could be studied to advantage in several examples of figure, landscape and still-life painting. Included with the earlier masters were two artists who were also connected with the modern movement: Toulouse-Lautrec and Odilon Redon,

both of whom have been accorded full recognition only recently. Since the tendencies of the modern art movement in Paris are varied and not easily defined, and artists from other countries, though coming more or less under the influence of the Paris atmosphere, have impressed their stamp on it, examples of the Spanish Picasso, the Italians Modigliani and Chirico, the Portuguese Miro, the Belgian Masereel, and the Roumanian Pascin were included in the exhibition. The material was lent by the leading New York art dealers, and by private collectors in both New York and Detroit. The exhibition was opened May 22 and remained on view for a month.

ART IN UTAH

Springville, Utah, is a little city more than 1,000 miles from any art center, but it has lately held in its high school for the tenth successive season an exhibition which in size and quality would have been acceptable in any of our metropolitan cities. There were nearly 200 entries by half as many artists representing fifteen states from every section of the country. Among the works shown was a sketch by Edmund C. Tarbell of his painting of Field Marshal Foch ordered by the National Art Committee and now included in the National Gallery of Art. Some of the other well-known artists represented were Edward W. Redfield, Herman Dudley Murphy, J. J. Enneking, Elliott Daingerfield, William R. Leigh, Charles H. Davis, Jonas Lie, Emil Carlsen, Hayley Lever, Chauncey F. Ryder, Gardner Symons, Jay Connaway. A group exhibit of water colors by Albert Worcester lent a pleasing note of variety. The pictures were hung in the auditorium of the high school, enabling the students to come into daily contact with them. Numerous lectures by outstanding artists and art critics of the state were given; gallery guidance was provided to assist the visitor not only to learn the value of a particular work of art but also to realize a fuller interpretation and keener enjoyment of its beauty. Schools, clubs and organizations from all over the state visited in groups. Altogether it is estimated that about 25,000 people attended during the month.

At the close of the exhibition two pictures were purchased and added to the Springville permanent collection. "Hauling Nets," a fascinating interpretation of the fishing industry, by Anthony Thieme, was the Junior Class purchase; "Crashing Harmony," by Paul Lauritz of Los Angeles, a powerful marine depicting the mighty majesty of waters in the ceaseless process of tearing down the seemingly impenetrable rocks, was the Student Body Purchase. Among purchases from previous exhibitions now included in the permanent collection are works by Frederick C. Frieseke, Hanson Puthuff, John F. Carlson and others equally well known.

ALABAMA ART LEAGUE

The First Annual Convention of the Alabama Art League was held in the Alabama Museum at Montgomery on May 30, a legal holiday being chosen as a day of greater freedom. It proved to be a day full of enjoyment and profit. The forenoon was given over to the election of officers, discussion of the past year's work and plans for the coming year, including the sending out of circuit exhibitions. A luncheon, a private view of the League's Non-Jury Exhibition, an inspection of the Museum and a garden party filled the afternoon.

The Non-Jury Exhibition which was opened on the afternoon of the convention formed a part of the Alabama Museum's plans in celebration of the Reunion of Confederate Veterans which took place in Montgomery from June 2 to June 5, at a time when an attendance of 40,000 visitors was anticipated. The Museum also opened at this time its Ante-Bellum period room, and displayed an excellent collection of Confederate relics, as well as a new traveling exhibi-

tion from the Southern States Art League.

A unique plan, and one which seems to be finding favor at this Museum, is one whereby the artists of the state lend pictures to the Museum for a period of a year, thus assuring a continuous and comprehensive exhibition of works by Alabama artists.

During the month of April the Alabama Museum was fortunate in having an exhibition of thirty canvases by Wayman Adams, which were viewed by thousands of art lovers of Alabama and many other states.

A MUSEUM EXHIBITION PUT TO INTERESTING USE

In connection with the Persian Exhibition at the Brooklyn Museum, an interesting competition, open to students in public schools as well as private schools, was conducted. The prizes were given for the best designs for practical use inspired by examples in this exhibit. The donors of these prizes were Albert Blum, of the United Piece Dye Works, and E. W. Fairchild, of the Fairchild Publications. The competition was arranged by the Department of Education of the Brooklyn Museum. Between the time the exhibition opened, on March 17, and the date of its closing, May 24, 961 permits were granted to classes and individuals to make sketches from the exhibits, and it is estimated that between eight and ten thousand students availed themselves of the opportunity to study the superb examples of Persian craftsmanship shown therein. Nearly 500 designs were submitted to the judges at the Museum, in many cases there having been a preliminary selection by the teachers.

First prize of $100 went to Dorothy Schill of the Philadelphia School of Design for Women for a Persian Garden design for chintz based upon miniature paintings and distinguished by fine technical skill in drafting and by romantic subject matter.

The second prize of $50 was awarded to Evelyn Van Horn of the Traphagen School of Fashion, New York, for two costumes inspired by the design lay-out of a Persian plate.

Two third prizes of $25 each were won by a textile design of gold on blue by Cecilia Fruchter of the Abraham Lincoln High School and by E. Blumenthal of the Girls' Commercial High School, Brooklyn, for a design painted on cotton.

The general quality of the studies submitted was fine and the uses of Persian inspiration often subtle and well adjusted to modern purposes. It was also apparent that the students thoroughly enjoyed themselves and developed a fine spirit of emulation in several schools such as the Pratt Institute, the Traphagen School of Fashion, and the Philadelphia School of Design for Women. In the public schools the conditions of teaching call for few hours in art instruction. Very fine displays were sent in by the Girls' Commercial High School and the Bay Ridge High School of Brooklyn, and the Washington Irving High School of New York where there are special classes in design, while the work of other schools generally represents instruction of fewer hours per week and must, therefore, be judged by another standard. In this field the Thomas Jefferson High School of Brooklyn made an interesting showing.

Honorable mention was voted to C-Whitman Boynton of the Pratt Insti. tute, Brooklyn, for a study in the batik method, and to an unidentified student of the same school for a poster design announcing the Persian Exhibit of the Brooklyn Museum.

Honorable Mention was also voted to Marie Wiley, New York School of Applied Design for Women, for a carpet pattern of the Ispahan type and for a Persian panel in bright colors following the style of the miniature paintings; to Minnie Brodsky of the Philadelphia School of Design for Women for a silk print pattern of trees and flowers; to Helen Conner, also of this school, for a painted mannikin and a costume sketch following it; to Annette Holland of the

Washington Irving High School, New York, for a silk design. Mindella Schechter of the Bay Ridge High School received honorable mention for fine color effects in two studies.

An interesting design by a young pupil which called for honorable mention on account of originality was a sketch by Isabelle Brown, aged ten years, of the Saturday Morning Class of the Traphagen School of Fashion, New York, picturing a brother and sister romper suit covered with rabbits from Persian miniatures; in one case the bunnies are white on red and in the other case red on white. Ruth Schulman, also of this class but of more advanced age, was given honorable mention for a costume with decorative elements taken from a war helmet.

BOSTON HAPPENINGS

Whether competitively or not, art museum building projects continue to be announced. The Museum of Fine Arts in May last broke ground for an addition on the south side, the principal object of which is to house a quite magnificent Georgian room brought to Boston from the Forest of Dean in western England. This room was decorated about 1750 by the then owner of the manor, John Probyn. The addition will also provide housing for the Museum's extensive collection of musical instruments.

Just as this project in Boston was initiated, the Fogg Art Museum, Cambridge, reported that it should soon start upon an addition to house the rooms with accompanying works of art which have been bequeathed to Harvard University by Mrs. Aaron Naumburg, New York. She died in 1930, leaving in her will a proviso that her treasures of art must be kept in the identical rooms of her residence. Failure of Harvard to accept this condition would have caused the collections to be offered to the Cleveland Museum of Art. As the university promptly accepted the bequest, this including $100,000 toward the expense of reassembling the rooms, it has been decided to build at the Fogg Museum a wing adaptable to musical as well as artistic purposes and the Naumburg rooms will be used for concerts and recitals.

The New England summer's major event, from the viewpoint of cosmopolitan modernism, is the showing, June 1 to October 1, at the Museum of Fine Arts of John T. Spaulding's collection of French paintings. These have lately been described in an illustrated article by Professor Arthur Pope, of Harvard. Mr. Spaulding, a catholic and discriminating connoisseur, has given particular attention to the impressionists, post-impressionists and the modernists of the past few years. On the walls at the museum are Van Gogh's "Nurse," a poignant reminder of the "Dutch Billy Sunday's" incarceration in an insane hospital after the ear-cutting episode; Gauguin's "Women and White Horse," painted in the Marquesas in 1903; Renoir's "Children at Guernsey," a number of notable still life works from Edouard Manet through Matisse, and so on. To many New York artists, summering in New England, this display at the Boston Museum is likely to be the mecca of 1931.

July 1 witnesses the closing of the Guild of Boston Artists for the vacation months and the opening at the Boston Art Club of a general exhibition by local painters which may attract some visitors. By comparison with 1930, the Tercentenary year, the 1931 summer in Boston may not be suractive, but in most of the dealers' galleries there are summer shows.

Boston, city of many undignified ructions, has had another seething sensation caused by a series of attacks in the city council and through the more sensational newspapers upon the alleged "art monopoly" held by John F. Paramino, sculptor. The assault in reality has been aimed at Walter Gilman Page, chairman of Mayor Curley's committee on marking historic sites. The immediate cause of the outbreak

was a question of the appropriateness of placing two of Mr. Paramino's tablets, by general admission well designed and workman-like, upon the Old State House. Whether the tablets will go up or not is uncertain at this writing, but it can be said that Chairman Page has not cowered under attack or lacked statistics with which to defend the actions of his commission.

Earliest of the many New England summer art exhibitions to open are those of the Concord Art Association and the Ogunquit Art Centre.

F. W. C.

CIRCULATING PRINTS IN NEWARK

An exhibit of more than usual interest was opened at the Newark Public Library, when there was shown in the gallery of the art department a group of the recent additions to the library's special collection of circulating prints. With the addition of these new prints, this circulating collection of full color reproductions of well-known paintings has reached a total of more than one thousand prints. It is believed that this collection, from which prints may be borrowed for use as home decorations, is unique among the public libraries of the country.

The May exhibition included thirty-two full-color reproductions of the works of the leaders of the modern school, chiefly those of the French Impressionists. Such names as those of Monet, Renoir, Gauguin, Van Gogh, Degas, Utrillo, and Sisley were signed to these prints, which were selected from a larger group acquired by the library during the year.

The circulating collection of prints was begun more than twenty-five years ago by John Cotton Dana, late librarian at Newark, as part of his policy of making easily available to the public both objects and pictures of artistic value. Prints may be borrowed from the circulating collection by anyone with a library card, providing he has first purchased a frame to protect the picture. Black wooden frames, of a uniform size and adaptable to any type of print or room, are provided by the library at a cost of three dollars. Once a library user has purchased one frame, he may borrow as many prints in it as he likes. The prints are lent for a period of three months, with privileges of renewal, so that it is possible to keep a print for as long as six months at a time. The collection consists mostly of the large prints published by such agencies as Braun et Cie., the Medici Society, Hanfstaengl, and Piper, etc. They are matted a uniform size, 22 inches by 30 inches, with a few measuring 16 inches by 22 inches.

During the past year, the number of these prints which have been circulated by the library has run into many hundreds. Chiefly they have been taken for use as decorations in homes, although there is, of course, a considerable use of them in classrooms. For hanging in private homes, a distinct preference is observable for decorative modern landscapes, still life groups and for flower pieces. Reproductions of the "old masters" find an active use in art appreciation courses in clubs and schools. During the past few years there has been a great vogue for the so-called modernists, and it is to satisfy this demand that the recent additions to the collections have been selected largely from this school.

It is interesting to trace seasonal demands in the use of these prints. Prints of the Sistine Madonna, for example, are prime favorites around Christmas. In the fall, landscapes, such as those of Corot and Constable, are popular. Van Gogh's flower pieces with their fresh brilliance are actively sought in the springtime.

This is one of the three collections which the Newark Library maintains in its art department. A collection of fine prints, including some four thousand items, is notable for its original etchings, woodcuts, and lithographs by modern American artists, as well as for its representation of the work of older artists

and other schools. Another collection consists of several hundred thousand pictures, clipped from old newspapers, magazines, and books, mounted and made avilable for purposes of study and illustration in classroom work.

A. U. D. A. C. IN BROOKLYN

Due to the steadily increasing interest in the exhibition of Decorative Arts and Crafts presented by the American Union of Decorative Artists and Craftsmen at the Brooklyn Museum, the exhibition, which was scheduled to close on June 1, will be continued until September 1.

The popularity of the show is indicated by the attendance on Sunday, the 24th, when more than 5,000 visitors were checked. Classes from practically all the art schools of New York and the vicinity, as well as hundreds of classes from the public schools of the borough, have studied the exhibits.

That the public is interested in the development of American design as expressed in this show has been evidenced by the great response of the press not only in the east but throughout the country as well, and including numerous discussions in the foreign journals who profess to see in this collection a genuine indication of a development of a style that might actually be called American, without too great and obvious an influence from European sources.

ART IN SAN FRANCISCO

The San Francisco Art Association held its Fifty-third Annual Exhibition the last of April, opening on the 26th of that month. This exhibition consisted of 489 works by 276 American artists. Generally speaking, the exhibition was, of course, a cross-section of the work of artists on the West Coast, centering around San Francisco, but it included representation from other centers, particularly the Southwest and the East. The San Francisco Art Association, which, incidentally, is one of the oldest art associations in the United States, having been founded in 1871, has been conducting these exhibitions for a great many years and is considered the leading vehicle for the encouragement of western painting.

This Association conducts the California School of Fine Arts, which is housed in magnificent new buildings erected in 1926, and which gives instruction to more than 400 students, in both day and night classes. It will also conduct, upon the completion of the building, a gallery in the War Memorial, which is situated in the center of the city and will be capable of housing very large exhibitions.

Diego Rivera, the distinguished Mexican painter, is now working on a very large mural, 30 feet wide and 45 feet high, in the lecture room of the San Francisco Art Association. It is being executed as a gift to the Association by its president, Mr. William L. Gerstle. This mural, which is subdivided into rectangles of various sizes depicting the various arts and industries of the locality, will, no doubt, become a mecca for all art lovers who visit San Francisco.

THE WIDENING FIELD OF ART

The extent to which the museum field has been broadened in recent years is evidenced by the programmes, both of exhibitions and lectures, issued by such institutions monthly. Take, for example, two widely separated institutions, the Currier Gallery of Art at Manchester, New Hampshire, and the Flint Institute of Art in Michigan. The former's May bulletin included an exhibition of oil paintings by Ten Philadelphia Women Painters, an exhibition of water colors by Lester Stevens, an exhibition of colored block prints by Ernest Watson and Eva Watson, handwrought jewelry by Frank Gardner Hale, and an exhibition of Early American and other Glass lent by Dr. Samuel T. Ferguson.

Mr. Hale gave a lecture on "Enamels" while his exhibit was on view. On May 1 and May 23 two photoplays

were given for high school students, and for an adult public one on "Daniel Boone" and "Frontier Woman" and "Alexander Hamilton" and "Dixie," all of which were prefaced by lantern slides showing related masterpieces of art.

The programme of the Flint Institute, covering not one but seven months, includes wood-block prints by Gustave Baumann, a loan exhibition of old and modern masterpieces from Flint private collectors, an exhibition of works by the Detroit Society of Painters, water colors by the late Arthur B. Davies, oil paintings by Sigurd Skou, a print exhibition, modern draperies and furniture, Tibetan banners and Russian icons, not to mention all.

EXHIBITIONS AT UNIVERSITY OF KENTUCKY

During the school year 1930–1931 the Department of Art at the University of Kentucky has been active in bringing exhibitions of contemporary art to Lexington for the benefit of its students and the community at large.

The Art Center at the University of Kentucky has the only public gallery in Lexington, and it is one of the few in the state where exhibitions of museum quality are being shown. The policy has been to emphasize contemporary American art and to schedule thoroughly representative works by artists who are well known in this country today.

Four exhibitions of outstanding merit were shown during the year. In November the season opened with a large exhibition of American paintings. This included works by Ernest Lawson, William Glackens, Eugene Higgins, John Costigan, Leon Kroll, Paul Rohland, Charles Rosen, Guy Péné du Bois and Gifford Beal. In January a one-man show was held of paintings and drawings by Elmer S. Forsberg, Chicago artist. In February there was a superb exhibition of Prints sponsored by the College Art Association, which included etchings, lithographs, wood engravings and block prints by such representative men as George Bellows, Arthur B. Davies, Frank Benson, Rockwell Kent, Edward Hopper, Ernest Fiene, Louis Lozowick, George Biddle, Peggy Bacon, Emil Ganso, Wanda Gag, Arthur Young and Howard Cook. Several prints in this show have since won prizes and are also among Louis Mumford's selections for the Fifty Prints of the Year 1930. In May the Art Center housed an exhibition of water-color paintings by a more conservative group of American artists including John F. Carlson, George Pearse Ennis, Eugene Higgins, Chauncey F. Ryder, Birger Sandzén and Charles H. Woodbury.

Exhibitions of this kind are of the first importance in a community so far removed from the large centers of art as Lexington. They enable those interested in fine things to come into actual and direct contact with original and authentic works of art. Reading and talking about art can never be made to take the place of this chance to see the real thing. Students of a university are entitled to it as a part of their education. The people of Lexington and nearby cities have also embraced this opportunity with enthusiasm, for the exhibitions have all been well attended.

An effort has been made to increase the interest and value of these exhibitions to students and public alike by means of short explanatory talks given in connection with each one by Professor Edward Warder Rannells, head of the Department of Art.

In addition to these four major exhibitions there have been various others of lesser importance, and the season closed in June with an exhibition of work done by students in the department during the year just passed. Their work has already won recognition in exhibitions held at the College Art Association in New York. Colleges and universities of the whole country and several professional art schools, including the Cleveland School of Art and the Yale School of Fine Arts, are represented in these student shows in

which University of Kentucky students have twice won prizes. Norman Neff's canvas, "Still Life" carried off first honors in the fall exhibition of paintings, and in the large spring exhibition which included paintings, water colors, sculpture, designs, drawings and prints, first prize in the Black and White Division was awarded to Miss Mildred Shute for her dry-point showing a group of trees on the University of Kentucky campus.

E. W. R.

REGIONAL ART AND EXHIBITIONS

Problems connected with the exhibition of works of art were discussed at an informal supper held on Wednesday evening, May 20, at the Art Center, New York. This was the spring meeting of the New York Regional Art Council and Harvey Wiley Corbett, chairman of the Council, presided. Arranged by Miss Florence N. Levy, it illustrated the potentialities of the conference idea and the immense advantage to be gained by contact with other workers in the same field.

Speakers included F. Allen Whiting, President of the American Federation of Arts, who referred to the difficulty in borrowing works for circulating exhibitions because it necessitated their being out of the artists' studios for six months or more. "The solution," said Mr. Whiting, "is a revolving purchase fund of $50,000 or more." Helen Plumb, who organized the Federation's three important exhibits of European industrial art, urged "fewer, smaller and better exhibitions and care in selecting those best adapted to meet the needs of each community." Philip Youtz, director of the Branch Philadelphia Museum, opened as recently as May 8, is trying to meet the people halfway, finding out what they want and supplying these wants with something only just a little better than they want, thus gradually developing an appreciation for the best.

Florence N. Levy, Supervisor of the New York Regional Art Council, stressed the fact that the majority of the residents in New York's five boroughs and the surrounding region never go to art museums and probably are unconscious that there are any art dealers whose galleries are open free to them. Therefore art must be taken to the communities, an educational need which is quite as important in large cities as in the rural sections because it is physically possible for people to reach the museums if only they can be informed and guided. Alon Bement, Director of the Art Center, stated that the chief interest of that organization is the development of taste, especially through art in industry; Blanche A. Byerley told about the Art Center's circulating exhibits of industrial art.

Leila Mechlin, Secretary of the American Federation of Arts, told of the splendid cooperation received from artists during the twenty-two years that the Federation has circulated exhibitions, and to the growing interest in art throughout the country, citing especially the widespread interest which is now being shown throughout the middle west and especially in the State of Oklahoma.

I. T. Frary, from the Cleveland Museum of Art, described the exhibit of paintings, sculpture and craft work by local artists shown each May for the past thirteen years. From a small beginning, sales have increased steadily until last year the total was over $20,000. Mary B. Brady, Director of the Harmon Foundation, described the exhibitions of art work by Negroes that have been organized and circulated.

Leon Dabo, painter and lecturer, urged the importance of talks, illustrated by a single worth while painting, to help people enjoy exhibitions by establishing personal contacts and providing a new point of view. William H. Fox, Director of the Brooklyn Museum, indicated that even large museums could be timely and up-to-date and gave as an example the present showing in his museum of American-made silks, the designs of which were influenced by the exhibition of Persian art held in London this sea-

son. Richard F. Bach, Director of Industrial Relations at the Metropolitan Museum of Art and Associate in Industrial Arts of the American Federation of Arts, stressed the importance of better organization among art associations and more pulling together. "Co-operation," he said, "means getting the other fellow to do what you want. What we need today is not cooperation but coordination, the multiplication of councils such as the New York Regional Art Council, to be coordinated and pyramided into a great national force, the American Federation of Arts."

Mr. Corbett then asked each one present to rise, give his or her name, and state the organization represented. In addition to those mentioned above the following responded: C. Paul Jennewein, President, Alumni of the American Academy in Rome; Orlando Rouland, Allied Artists of America; Mrs. Ripley Hitchcock, Honorary President of the Art Center; Mrs. Mabel Conkling, from the National Association of Women Painters and Sculptors and the Art Workers' Club for Women; Lorentz Kleizer, President, Art-in-Trades Club; A. A. Weinman, President, National Sculpture Society; Howard Trafton of the Artists' Guild; Miss Harriette S. Palmer of the N. Y. School of Fine and Applied Art; Miss Orie W. Sherer of Christodora House; Miss Helen Peabody, Briarcliff School; Miss Katharine Merrill, Society of American Etchers; Fred Nagler of the Bronx Artists' Guild; Mrs. Edward Frantz of the N. Y. Society of Craftsmen; Miss Margaret L. Murphy of the School Art League; Jonas Lie of the American Society of Painters, Sculptors and Engravers; Miss Agnes Nash of the Staten Island Institute of Arts and Sciences; Dr. George F. Kunz, American Scenic and Historic Preservation Society; Mrs. Charles C. George of Omaha; Robert Marks of the Charleston Museum, and others.

Mr. Corbett made a most excellent toast-master, putting speakers at their ease and calling out remarks essentially significant.

PHILADELPHIA NOTES

A pleasing variety was introduced into the spring exhibition season when the chain of colonial houses under the administration of the Pennsylvania Museum was opened to the public. The members of the Associate Committee of Women received in colonial costumes, many of which were family heirlooms. The mansions Cedar Grove, Belmont, The Cliffs, Woodford and Mount Pleasant antedate the Revolution and are examples of the Georgian style. After the Revolution the more slender proportions of the Adam style were adopted and can be studied at Lemon Hill, Sweetbrier and Strawberry Mansion. Sweetbrier, built in 1797, was restored in 1928 by the Junior League of Philadelphia with the advice of the Museum. Cedar Grove, the ancestral home of the Morris family, was removed to Fairmount Park in 1927 from the original site in Frankford. Miss Lydia Thompson Morris has presented invaluable heirlooms dating from 1720 to 1800. Strawberry Mansion was restored by the Committee of 1926, a group of women who were instrumental in building the High Street at the Sesqui-Centennial Exposition. Mount Pleasant, built in 1761, was given by Benedict Arnold in 1779 as a marriage gift to his beautiful bride, Peggy Shippen. Lemon Hill, where Robert Morris had the first lemon trees known to Philadelphia, is now occupied by the Director of the Museum, Mr. Fiske Kimball. One can scarcely speak in terms of too high praise of the personal service and generous gifts which made this work possible. Those who participated have heeded the words of Washington, "Let us raise a standard to which the wise and honest can repair."

The Annual Flower Market in Rittenhouse Square was, as always, an inspiration to the artists who delight to paint impressions made by the gaily clad throngs under the colorful umbrellas. Mrs. Eli Kirk Price has been active in the management ever since the mart was organized. The country places

around Philadelphia are justly celebrated for their beautiful gardens, and the art of horticulture has been enthusiastically pursued ever since the streets of the city were first laid out and christened Chestnut, Walnut, Spruce and Pine, Juniper and Sassafras. Perhaps everyone has not yet noted the appropriate coincidence that Pennsylvania's Governor is a forester by profession.

The Arts and Crafts Guild held an exhibit of Members' Work in which the medal for 1931 was awarded to Dorothy Wendell Heizer of Essex Fells, New Jersey, for her Character and Portrait Dolls which showed great knowledge of period costume and appreciation of style. Their faces were modelled with extraordinary subtlety. A Quaker doll was a portrait of the artist's aunt, Ann Wendell, the costume being an exact replica of one she inherited. The Guild also showed some beautiful screens and decorative panels by the much-travelled Charles Child, now living in Lumberville, Pennsylvania. This artist has absolute control of form and color, achieving his intention with economy of means and suggesting to the mind of the observer far more than he actually paints. Screens and panels in gold, silver and copper leaf were exhibited by Mr. and Mrs. J. W. McCombs of New Hope. The differing metallic hues were dexterously juxtaposed in agreeable patterns of branch and foliage.

C. H. Van der Leeuw of the Van Nelle Company of Rotterdam, Holland, gave an illustrated lecture on "Modern European Architecture" at the Cosmopolitan Club. He is an enthusiastic convert to the new domination or elimination of architecture by engineers and plumbers. The rise of the new fashion has also been fostered by the inflation of land values and the decline of handicraft. Perhaps a nation-wide broadcasting of the celebrated story by Hans Christian Andersen entitled "The Emperor's New Clothes" might act as a counter-irritant. This parable says all that need be said on certain moot questions of taste that agitate the public mind today.

An important exhibition of stained and leaded glass, cartoons and drawings by Charles J. Connick at the School of Industrial Art included designs for the windows in the chapel of Princeton University. Those who have had the good fortune to see the glorious interiors of Gothic cathedrals abroad are deriving much satisfaction from the advancement of the art of stained glass in this country by such superior craftsmen as Mr. Connick. To the colorist the brilliancy of the medium offers a supreme opportunity, and the discipline in design demanded by the architectural settings puts a needed check on riotous extravagance of color. By conforming to rigid limitations, great emotional intensity is achieved, much as the mediaeval mystics arrived upon the mount of vision by the path of self-abnegation.

The annual spring exhibition of the Philadelphia Water Color Club enlivened the galleries of the Art Alliance with fresh splashes of color by such well-known painters as John J. Dull, W. Emerton Heitland, George Pearse Ennis and Emil J. Bistran. Outdoor subjects predominate, but Catharine Morris Wright has enjoyed catching equally refreshing impressions of young women in old costumes, and Violet Oakley contributed three distinguished portrait drawings. The one of Dean Meeks of Yale was full of vitality. Felicie Waldo Howell recorded the yacht races off Newport in a sparkling mood, and there were lovely things by Fred Wagner and M. W. Zimmermann.

EDITH EMERSON.

ITALIAN NOTES

The *Primavera fiorentina* (Florentine Spring) is one of the most interesting seasons of artistic *feste* among all the *Primavere italiane* which now revive the color and life of old days, added to that of the present, in the setting of the historic beauties of the smaller as well

as the large cities of Italy. They are inaugurated by the Easter week ceremonies, carried out with greater care than ever to create worthy expression of the medieval traditions which are still alive in the minds of all good Florentines, and believed in by many of them, to the point of superstition. Along with the usual horse races, an extraordinary dog show, tennis, motor and other distinctly modern sporting events, is an artistic element in a new series of these spring entertainments. After a somewhat haphazard growth for several years, they are now being reorganized under state encouragement, and by the most competent experts. The purpose is to present, turn by turn, the many phases of Italian art, as far as possible in their contemporaneous historical setting or other associations, but with the spark of vitality that shows how they are also an integral part of present-day thought and life. Immense interest has been shown, even by foreigners, in the revival of the fifteenth and sixteenth century football matches. The streets were fluttering with flags, especially with pennants of the two colors, green and white. A beautiful historical pageant was the procession of the teams, with the Captains, Guards and Patrons, all in rich costumes, many of them copies, worn by descendants of the great families who favored this sport four and five centuries ago. The procession was headed by music, as nearly contemporary as possible, played upon old instruments under the direction of Professor Manno of the Florentine Royal Institute Cherubini. A rattling good game was played between the Whites of Oltr'Arno and the Greens of the City, in the ancient Piazza della Signoria, the Captains and Guards, in sixteenth century dress and arms, filling the Loggia de' Lanzi; the distinguished spectators in the windows and on the balcony of the Palazzo Vecchio, and the public in tribunes on the other two sides of the square.

This is the time, also, of the Fairs. The *Fiera del libro* is held for three days throughout Italy, of all the books issued in the country, including the newest and most sumptuous publications, some of the latter of outstanding artistic value, and in several languages, especially English. Booths fill the principal arcades of the towns, and large wagons, with improvised counters around them, move slowly through the streets of every quarter.

The *Fiera artigiana*, or Artisans' Fair, this year makes its first national exhibits in the provincial capitals. With some notable exceptions, the exhibits in Florence were rather pathetic verifications of the necessity avowed by the artisans who have started the movement to arouse in Italian craftsmen—and women—a new wave of the once celebrated spirit of originality, artistic and manual skill. It is too true that the crafts peculiar to the country have become degenerate, in part at least, from catering to cheap selling and other evils of the most superficial of tourist patronage, as well as to servile copying and distorted adaptations of models from other countries which, whether good or bad in themselves, are foreign to the imagination and the taste of these people. Wonderful, however, are the reproductions from the original antique moulds and the copies of some of the purest of Greek vases by those artists and true antiquarians whose profound knowledge and sincere craftsmanship I have been able to study at first hand in the *Fabbrica* of the Del Vita Brothers at Arezzo. Of the highest grade, also, and of purely original conception and make are the rare productions of the Grēs Works which turns out only the expressions in ceramics of the well-known decorator, Galileo Chini. The Cantigalli of Florence and a few other factories, which maintain their excellence, showed beautiful collections of traditional models and conservative developments in modern taste. Both anciently pure and modernly delightful are the characteristic faience ornaments prized by the simple people of the Bay of Naples: Bible groups in the costumes of

the region, statuettes of men and women at their work, of children at play, and humorous donkeys and other animals. Captivating in the simplicity, as well as excellence of modelling, in color, glaze, and above all in the spirit that makes every one love them, the smallest of these objects tells the sophisticated that they have sprung from the brains and the fingers of genius, intelligently appreciated by the lately reorganized establishment at Vietri-sul-mare near Salerno.

The general interest in these exhibitions, and the outspoken praise of the good, contrasted with no mince of matters over the bad, should, in a few years, help to realize the worthy objects of this movement and winnow out of the Italian craftsman the mass of incompetence and mediocrity which stupidly flooded the exhibit with tiresome stuff almost obscuring the work which merited the best attention. And could nothing of true Arab character and African beauty be brought from Tripoli and the other colonies?

During May and June the Palazzo Vecchio is occupied by the "Italian Garden." The most casual of visitors must be charmed by the opening vision filling the floor of the Sala del Cinquecento. Plastic reconstructions show in miniature ten of the most typical of Italian gardens, ancient and modern: of the North, the models range from the neo-classic Lombard to the early Tuscan; of the South, from the Pompeiian to the romantic Neapolitan. Upon the walls, and in cases, of other halls and apartments, always worth seeing again for themselves, are loan collections, in part from other countries, of paintings, engravings and etchings, selected for artistic merits to reveal the whole story of the Italian garden's development from earliest known sources. And all is made clear and cohesive by a book of enduring value, written for the exhibition by the originator and organizer, His Excellence Ugo Ojetti, *Accademico d'Italia*, unquestionably the critic and protector of arts preeminent in Italy. Besides, the proprietors of nearly all the great villas within motoring distance of Florence have consented to admit the public to their gardens during the exhibition; and motors, controlled by the management, start from Palazzo Vecchio.

Apropos of arts Pompeiian, something quite new has been revealed by the now highly perfected science of excavation which is daily adding undreamt of treasures to those of the sadly mauled ruins of aforetime. Not only has there been laid bare in perfect state, in the right wing of the so-called House of Menandro, a private bath (of which no trace whatever has been found before), but also frescoes which differ from all others in having a green background; and, in a cubicle, other frescoes, including a Dirce of special merit, mosaics and grafite decorations, two of which represent caricatures of personages as yet unidentified.

HELEN GERARD.

LONDON NOTES

The Annual Spring Exhibition of the Royal Academy of Arts is a national institution, which holds its own, in spite of the many changes that are coming over our modern art and life. It represents the average art of the year, with sufficient modernism to give it piquancy and snap; but this year's show cannot be said to be more than the average, and in some instances even falls short.

Taking the work of the Academicians themselves, the R.A.'s and the A.R.A.'s, they scarcely show at their best, despite the fact, of course, that there are some works of extraordinary interest. Attracting much attention are Sir John Lavery's somewhat sugary portrait of Ramsay Macdonald, his somewhat overdressed portrait of the Earl of Lonsdale, and Augustus John's aggressive Viscount D'Abernon. A most delightful scene of children being "tubbed" is contributed by that brilliant French painter, Lucien Simon, Honorary Fellow of the Royal Academy, who keeps his work as a whole

fresh and luminous. In this exhibition that fine contemporary and friend of Whistler, the late Walter Greaves, at last finds recognition through the purchase of his painting, "The Green Dress," by the Chantrey Bequest. A "Portrait of a Lady" in crimson shawl, Spanish in type, by the late G. W. Lambert commands notice. Lambert was an Australian artist well known in England, and this Academy contains as a tribute to his memory six of his works. Another fine and serious worker whom we still mourn is the late W. L. Wylie, R.A. His painting, "Cape St. Vincent," in this exhibition is fully worthy of this lover and painter of the sea.

Returning to Walter Greaves, his most characteristic work here is his "Old Battersea Bridge," also acquired through the Chantrey Bequest; while by far the finest portrait by John, if not the best he has ever done, is that of the Irish poet, W. B. Yeats, loose in technique but fine in drawing and color, with an appropriate background of vaporous mountains. The old water color room has been annexed this year for oils, a change of doubtful advantage, and here Sir William Orpen's "Palm Sunday," with our Saviour mounted on a white donkey, with absolutely wooden legs, and three children as accompaniment, seems an incursion into Bible narrative of very doubtful taste.

One always likes to discuss work by men who are coming forward. In this category I would place a "Venus" by A. K. Lawrence and "Cows in the Brickyard" by James Bateman, the latter with something of the Italian primitive touch.

Christie's sales this month of May include the fine collection of "Arms and Armour" of the late Sir H. Farnham Burke, Garter King of Arms, and the famous "Howard Grace Cup," the property of His Grace the Duke of Norfolk. Of the Farnham Burke collection now on view, M. Félix Joubert, the well-known expert on armor, has said to me: "It belonged to an old friend and keen collector. . . . Although a good collection, with many pieces of great interest to an antiquarian, in these times it may not realize its true value." The "Howard Grace Cup," known as "The Thomas à Becket Cup" (it bears the initials T. B. and the mitre), has been in the Norfolk family for generations, and it seems a pity that it should ever leave it.

SELWYN BRINTON.

PARIS NOTES

The *Salon* this spring is a somewhat calm and restful exhibition compared to what it has been within the past few years. Admirers of "advanced" art consider it tame, but people who like less violent interpretations of life are better pleased. There are seven thousand exhibits; two thousand were rejected for lack of space and, doubtless, other reasons. There is comparatively little sculpture, and nothing new of prime importance this year. In the immense section of painting Forain ranks high, contributing more subjects than is usually allowed to exhibitors, for he is an old man now and at present confined to bed a great part of the time. He shows a portrait of Marshal Pétain and a group of pathetic war pictures, human, heart-wringing sometimes. Lucien Simon exhibits a series of singing water colors, interpreting his own Brittany. Delvermoz' "Mowgli" (after Kipling) is a finely painted tropical scene showing a brown nude reclining among snakes, with three huge superbly done elephants' heads in the background. This picture recalls Gauguin. A sculptor, Fix-Masseau, exhibits, rather surprisingly, some delicately lovely flower pictures. The "sensation" of the *Salon* is Van Dongen's full-length portrait of the Countess de Noailles, with her new cross of Commander of the Legion of Honor, an extraordinarily inadequate conception, with strange blue and black color harmonies.

The retrospective collections in the *Salon* are of René Ménard and Boldini. The latter is of no value, but there is a

splendid Boldini exposition at the *Galerie Charpentier* (instead of the *Jeu de Paume* Museum, as had been officially announced). The Ménard exhibit is large and impressive. Ménard died in 1930. He had enjoyed success, then fallen into neglect during the rage for modernists, and when he died was beginning to be appreciated again. His classic landscapes—of Greece and Italy—are serene and beautiful, his coloring conventional but distinctive, his treatment of light, especially at evening, exquisite. These are pictures to dream over. And his portrait of his uncle, Louis Ménard, is a masterpiece.

The Boldini retrospective at Charpentier's fills several large rooms and gives an altogether new idea of Boldini's work. There are, of course, several of his later characteristic portraits of well-known women—the vivid portrait of Consuelo, Duchess of Marlborough, with her young son; that of Princess Hohenlowe clad in white—portraits with the long, curving lines which give motion to his pictures. But the visitor is surprised above all by the variety, skill and cleverness of many small genre pictures, and even caricatures (which were certainly unexpected). Here was an all-round artist and a searcher for new effects, evident in many of the smaller pictures, some of which are done with the minuteness and grace of a miniaturist. His portrait of Verdi is touchingly beautiful. His portrait of himself shows an elderly worldling with a decided paunch, wearing a monocle, and with a deeply penetrating and rather disdainful expression. He was eighty-four when he died, and, though born in Italy, had passed most of his life in Paris. His father was an Italian artist who painted false "old masters," and, possessing an excellent technique, was able to give his son valuable instruction—which the latter used very differently, achieving honorable worldwide fame and success.

Turning to the Fragonard drawings at the Seligmann gallery, we turn to the joy of life. For in these more than a hundred pictures loaned by museums and private owners, "Frago," as he is affectionately called, worked with the true unction and grace of the eighteenth century artist. Never were drawings less "intellectual" and cold. There are sepias, sanguines, drawings in bister, Chinese ink, water-color effects, etc., so that color is not lacking. They have been gathered, during six months, from all over the world, and each one is worth a small fortune. Mr. Mortimer Schiff and the Fogg Art Museum of Harvard are among the lenders. The subjects are of great variety—religious scenes (notably "Le Repos de la Sainte Famille," belonging to Mr. George Blumenthal), and portraits, many gay subjects, of course, of which "Les Jets d'Eau," showing three young women surprised in bed by mischief-makers throwing water into the room from a trap door, is one of the most remarkable; lovely pictures of princely Italian gardens, and genre pictures of many kinds. There is a small portrait in sepia of Madame Bergeret, wife of a financier, a friend of Fragonard's, which for grace and workmanship could not be excelled. Unfortunately time has faded some of the drawings. They are perfectly arranged in the Seligmann's gallery in their magnificent *hotel* in the rue St. Dominique, formerly the residence of the Prince de Sagan.

Two painters of royal blood, the Duchess of Vendôme and Prince Eugene of Sweden, are exhibiting, the former at the Aubry gallery her fresh and sensitive paintings of flowers, the latter at the Rosenberg gallery paintings and water colors of his native land, in which his affection for Sweden and his mastery as a painter are equally apparent.

The American painter, W. S. Horton, is to show his new work in London in June at the Gieves Gallery. There are paintings and pastels in his best manner of snow or garden scenes in Switzerland, and an interesting study of Venice from a new angle. The gardens, selected for their originality, give the artist further chances to

"orchestrate" color, the chief basis of his continual study. He will exhibit in New York early in the winter.

The exhibition of pictures from the provincial museums has been a great success. People are talking now of the preparation at the Dijon Museum of a number of rooms to house a new collection of primitives which will be of the first importance in the art world.

The reproduction of Mount Vernon for the French Colonial Exposition is decidedly a success. Even the trees of the *Bois de Vincennes*, in which the exposition is situated, lend naturalness to the surroundings. The American concession is exceptionally large and fine, and there is plenty of room for the mansion and all its outbuildings. Young vines have been trained against all the walls of the latter; there are the familiar box hedges, and the two large box plants at each side of the back door of the house itself. Even to the Colonial rocking-chairs on the broad portico at the front of the house, even to the locks and knobs of the doors, it is our own Mount Vernon—or "*Mont Vernon*," as the French guides pronounce it—with cupola and window-curtains complete. Now at the end of May, the grounds are not finished, but many men were working there. The proximity of the great French central building, in advanced modern style, sets off to advantage the pure and classic simplicity of Washington's home. The Beaux Arts building is also nearby.

Louise Morgan Sill.

ITEMS

The Detroit Institute of Arts is trying what would seem to be a most interesting and worth-while experiment—concentrating interest on one notable exhibit rather than groups or collections. For example, Sunday afternoon talks of a half hour in length, preceding concerts by the Chamber Music Society, have been on such subjects as "Tintoretto's Ceiling Painting," "The Korin Screen," and an example of the work of Chippendale. In the same way the gallery talks on Tuesday and Friday evenings have included such subjects as "Early American Silver," "Four Roman Portrait Heads," "Luca della Robbia," "Titian's Portraits," "Michelangelo's Drawings," "The Work of Mary Cassatt."

Marshall College at Huntington, West Virginia, has a new gallery for its permanent collection which has been growing rapidly of late. The James Morrow Library, which was opened in February, contains a large room especially designed and lighted to serve the college as a Museum of Fine Arts. Professor E. E. Myers, head of the Art Department at Marshall College for a number of years, is in charge of the new museum. The permanent collection was founded by a gift from Professor Myers, and one of the most recent acquisitions is also a gift from the same generous source, a portrait of Chief Justice John Marshall, for whom the college was named nearly a hundred years ago. It is the plan of the alumni to erect a Fine Arts Building to be opened on the Marshall College campus in 1937, the centennial year.

CHANGES IN MUSEUM PERSONNEL

From the Akron Art Institute comes the information that Mr. Theodore Hanford Pond, for the past two years Director of the Institute, has resigned his office, his resignation taking effect the first of July. Previous to his association with the Akron Art Institute, Mr. Pond was Director of the Dayton Art Institute for seven years and has a long record of successful accomplishment as a teacher of art, lecturer and craftsman.

Mr. Francis H. Taylor, for four years Curator of Medieval Arts and Editor of Publications of the Pennsylvania Museum in Philadelphia, has accepted the directorship of the Worcester Art Museum in Massachusetts, to become effective June 1st. Mr. Taylor recently received a Guggenheim fellowship.

NEW BOOKS ON ART



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NEW BOOKS ON ART

THE ARTIST SEES DIFFERENTLY, by Duncan Phillips. The Phillips Publications, Number 6. The Phillips Memorial Gallery, Washington, D. C., Publisher. In two volumes. Price, $10.00.

Made up of editorials from *Art and Understanding*, exhibition and lecture notes, and essays written for special purposes and occasions, this publication supplements and brings up to date Mr. Phillips' previous work, "A Collection in the Making." The collection which Mr. Phillips is assembling for the Phillips Memorial Gallery is still happily "in the making," but it has grown in size and increased in significance materially in recent years, and this healthy growth and change, both on the part of the collection and its maker, are duly reflected in these latest writings. In his preface, Mr. Phillips suggests that he may be found to repeat himself, but he has no wish to avoid significant repetitions, provided these repetitions give more emphasis to his insistent plea for seeking and honoring different kinds of expression. The introductory chapter is entitled "The Artist Sees Differently," but might, the author suggests, be called "Ideals of an Individualist." In this chapter Mr. Phillips analyzes, thoughtfully, the present conditions and laments the lack of liberality on all sides. Also he resents the idea that the art of an age of machinery should itself be mechanical. "It is fairly certain," he says, "that we may expect more and more machines, more and more leisure and less and less capacity to enjoy or profit by it if art itself becomes automatic." That tolerance and the critical spirit have marked the periods of the finest culture and idealism, and have contributed to the soundest mental health and happiness, is called to attention. "The crowd tyranny," he says, "determines the fate of nations, leads to the lowering of standards and the gradual extinction of distinguished individuals." The remedy he believes is in the training of the younger generation. From first to last

Mr. Phillips advocates open-mindedness, which entails setting aside prejudices, discarding preconceptions and avoiding other pitfalls, but the question is, how to discriminate between personal preference and preconception. Mr. Phillips himself admits in this book that he has his own likes and dislikes. We all have. But having no trustees to consult, he does not have "to worry about making mistakes." He is "free for adventures of the mind and many exciting voyages of discovery." Consistently he holds to his policy of the encouragement of living artists. He purchases freely but does not hesitate to change his mind when he feels compelled to do so. Mr. Phillips has evolved an entirely new theory of collecting and has established a museum unique among museums of the world. His writings upon this achievement, which is still in its infancy, cannot fail to be of interest to all lovers of art and workers in this field. Furthermore, Mr. Phillips, while first of all an art lover and collector, has a gift for verbal expression—is a graceful as well as thoughtful writer, one who has much to say and says it beautifully, embroidering his theme with a skill rarely met with today. The other chapters in this publication deal with "Art and Understanding," "The Aesthetic Experience," "Terms We Use in Art Criticism," "The Many-Mindedness of Modern Painting," and exhibition notes on specific work by various masters, together with brief essays on several modern painters. Volume I is devoted chiefly to text with a few full page illustrations in color. Volume II comprises exclusively illustrations from works in the Phillips Memorial Gallery, and contains no less than 245 halftone full-page plates.

L. M.

ANCIENT CIVILIZATIONS OF THE ANDES, by Philip Ainsworth Means. Charles Scribner's Sons, New York, Publisher. Price, $7.50.

In the spring of 1914 the author of this book went to Peru for the first time in the capacity of assistant on a Yale University-National Geographic Society Expedition of which Dr. (now Senator) Hiram Bingham was a director. There for five months he worked in the highlands of southern Peru under the orders of Mr. E. C. Erdis, a most capable director and leader. Since then, he has made several journeys to Peru, and from 1920–21 served himself as director of the National Museum of Archaeology in Lima. All these years, that is from 1914 to the present, have been spent in a study of Andean history. In successive chapters are discussed "The Geography of the Andean Area as a Background for History," "The Earliest Cultures in the Andean Area," "The History of the Andean Area Until about 600 A.D.," the rise of later periods of culture and their decline, etc. With this background, the author gives in chapters eleven and twelve a minute study of Andean Art, especially the art of the loom in ancient Peru, and the development of architectural styles. It is a searching and thorough study consuming about 540 pages of closely printed text presenting the subject from many angles. "Archaeology in the Andean countries," he says in his conclusion, "is a living science which has to do not only with the past, but also with the present and with the future. It is a vital thing, at once full of the purest sort of intellectual appeal and of potentialities of application to intensely practical purposes. No one, he says, can have dwelt among the Andean people without realizing that in them are the hidden fires of artistic and political fervor—the genius which will yet some day flame forth.

L. M.

MEN AND MEMORIES—Recollections of William Rothenstein. Coward-McCann, Inc., New York, Publisher. Price, $5.00.

Reviewers generally with unusual unanimity have praised this book, possibly because of the charming manner in which it is written or on account of the interesting personalities with which it deals. The years covered are those falling between 1872 and 1900 and come,

for the most part, within the much maligned Victorian era, but it, strangely enough, puts the reader in touch with a life full of sparkle, kindliness and really large thinking. No one can read this book without entertainment, enlargement of vision and a sense of having acquired real friendship with many celebrities, very human and very worth knowing. Incidentally the list is long and includes Whistler, Conder, Leslie Stephen, Forain, the Daudets, Zola, Walter Sickert, Shaw, Sargent, Fantin Latour, Ellen Terry, Henry James, Rodin and many others.

L. M.

THOMAS JEFFERSON: ARCHITECT AND BUILDER, by I. T. Frary, with an introduction by Fiske Kimball. Garrett and Massie, Richmond, Publishers. Price $7.50.

Jefferson, lawyer, statesman, patriot, is well known, but Jefferson, architect and builder, is still a stranger to many, although it was through these activities that he rounded out his life in complete fullness and left lasting memorials of his culture. Every gentleman in Jefferson's day was supposed to have at least a bowing acquaintance with architecture, but with Jefferson this acquaintance ripened into rich and enduring friendship. "I am an enthusiast on the subject of the fine arts," he once said, "but it is an enthusiasm of which I am not ashamed."

Palladio was his guide and mentor, the inspiration of many of his architectural designs; and there is no doubt but what Jefferson had much to do with the introduction and adoption of the classical temple style for public buildings in this country, and perhaps even abroad.

Mr. Frary gives a delightful account of the early influences surrounding Jefferson's life in his student days at Williamsburg and of the upbuilding of Monticello. There is a touch of the unusual also in his descriptions of the Virginia country houses, in the design of which is evident the Jeffersonian touch. The only part of this book which is in any way open to criticism is that devoted to Jefferson's public buildings, in which the author, with a very natural enthusiasm, lighted by contact with Jeffersonian writings and buildings, as well as association with other Jefferson admirers, attempts, perhaps, to prove just a little too much, and in so attempting, undervalues other influences of the period, the service rendered by other cultured gentlemen, architecturally gifted, both lay and professional,—such, for instance, as William Thornton, whom he dismisses summarily in connection with his designs for the capitol, yet admits later that Jefferson turned to him for advice in regard to designs for certain portions of the University of Virginia. But, as Mr. Kimball himself says in his introduction, "We may scarcely ask for judicial calm from one who is fresh from the ardor of pilgrimage and discovery."

The quest for Jeffersonian architecture led Mr. Frary into many parts of the Old Dominion, and he found open doors, and those ready and willing to aid. The result is a most notable series of photographs, by the author, of Monticello, of the capitol at Richmond and of those dignified and beautiful country houses which Jefferson built or helped to build, and which stand today as witnesses to the life and the time, the ideals of those who were even then laying the foundations of our great republic. Mr. Frary has made both through his text and the illustrations a real contribution to this chapter of our history.

L. M.

THE PRINT-COLLECTOR'S BULLETIN—An Illustrated Catalogue for Museums and Collectors dealing with French Color Prints and Line Engravings of the XVIII Century, reprinted from occasional publications by M. Knoedler & Company, Inc. Price, $3.00.

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Museums and Associations

The *Art Center*, 65 East 56th Street, will continue to show a group of furnished rooms, each planned on a certain stated budget.

The *Brooklyn Museum*, Eastern Parkway, will continue its exhibition of the work of American Craftsmen, consisting of attractively furnished modernistic rooms. The Hispano-Peruvian exhibition will also be continued. The examples of Russian art, such as textiles and so forth, which are now on view, are to remain permanently. Until the first of October, there will be a special exhibition of paintings, drawings, and sculpture by American and foreign living artists.

The *Museum of Modern Art*, 730 Fifth Avenue, will continue to show the exceptionally fine collection of modern paintings of the Lizzie Bliss collection, mostly modern French, although there are many fine Davies and some other American artists represented.

The *Metropolitan Museum*, 82nd Street and Fifth Avenue, will show, beginning July 12, Japanese printed greeting cards in the H. O. Havemeyer Collection (Surimono). The following special exhibitions will be continued: Indian and Indonesian Textiles; Lace and Costume Accessories, the gift of Mrs. Edward B. Harkness; and Daggers and Knives, lent by Mrs. Gaspar Whitney. A loan exhibition of prints relating to early American History, from the Garvan collection, will be on view from July 12 through September 30.

The *Roerich Museum*, 310 Riverside Drive, will continue to show Thibetan banner paintings, Old Masters and a students' exhibition.

The *Salmagundi Club*, 47th Street and Fifth Avenue, will show paintings by members until October tenth.

Galleries

The *Arden Galleries*, 460 Park Avenue, will continue to exhibit decorative panels by George Ashley, and wood-cuts by Gertrude Hermes; also the garden sculpture, especially frescoes and sculpture based on Mayan, Spanish-Colonial, and Indian designs.

The *Argent Gallery*, 42 West 57th Street, will show through the summer months oils, water colors, prints, and sculpture by members.

The "Black and White Show" will be continued at the *John Becker Galleries*, 520 Madison Avenue.



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EXHIBITIONS—*Continued*

At *Contemporary Arts*, 12 East 10th Street, there will be a retrospective showing of the season's work.

The *Daniel Gallery*, 600 Madison Avenue, will have paintings by Kuniyoshi, Dickinson, Spencer, Braguin, and Billings through the summer.

Durand-Ruel, 12 East 57th Street, will show French paintings.

The *Ferargil Galleries*, 63 East 57th Street, will show paintings and garden sculpture by American artists.

Grand Central Art Galleries, 15 Vanderbilt Avenue, will continue through the summer their Founders' Show.

Contemporary art will be on exhibition through the summer at the *Marie Harriman Gallery*, 61 East 57th Street.

At *Harlow, McDonald and Company*, 66 5th Avenue, there will be shown etchings by modern masters.

Macbeth Gallery, 15 East 57th Street, will exhibit Old and Modern Masters and Fine Prints.

The *Milch Galleries*, 108 West 57th Street, will have selected paintings by American artists on view.

Montross Galleries, 785 Fifth Avenue, will also show paintings by American artists.

The *Maurel Gallery*, 689 Madison Avenue, will have an exhibition of paintings and etchings by the following artists:—Leon Dabo, E. Halley, Hannah B. Kendall, R. Klaus, Laneur, Raymond Neilson, A. N. A., I. Osk, M. Reilley, and Agnes Tait.

The *New Art Circle*, 9 East 57th Street, will have an exhibition entitled "Little International Exhibition"; the work of Kisling, Belling, Burlin, Hiler, and other living artists will be shown.

At the *Rehn Gallery*, 683 Fifth Avenue, there will be a "summer show" on exhibition.

The *Schwartz Galleries*, 507 Madison Avenue, will have contemporary English and American etchers on exhibition throughout the summer.

The *Valentine Gallery*, 69 East 57th Street, will show modern French paintings, until October fifteenth.

The *Weyhe Galleries*, 794 Lexington Avenue, will show miscellaneous paintings, drawings, and water colors.

At the *Howard Young Galleries*, 634 Fifth Avenue, old and modern masters will be shown.


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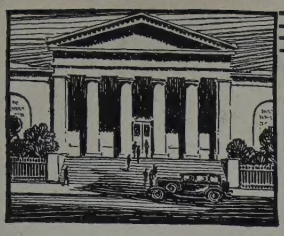
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